

THE NEW YORK MIRROR

A REFLEX OF THE DRAMATIC EVENTS OF THE WEEK.

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Another Talk About Words.

No language on earth offers such an example of the theory of development from homogeneity to heterogeneity, from the simple to the complex, as our English tongue. Springing from a Teutonic source, as a river flows from a fountain's head it enriches itself by affluents from the lands through which it travels, and is tinted by the various hues and qualities of the supplying streams—the Celtic, the Norse, the Latin, the Greek and the Arabic tongues have all contributed to swell the tide of language now known as English, and the various characteristics of each have been indelibly impressed upon that composite speech, and affect its orthography and its grammar to the present day.

This heterogeneous development has of necessity brought into our tongue a vast number of delicate shades of meaning which do not exist in the original words or phrases from which they have been derived, and therefore is our English incomparably the most difficult tongue to acquire thoroughly. A foreigner sees a word apparently familiar, and forthwith readers it literally, thereby leading the reader or hearer all wrong, because that word has received a different sense by transplanting, and means quite another shade of feeling or action from that of the original root-word. One need only take up a translated French, German or Italian novel, or listen to a translated opera or play-book, to perceive that the color has been quite lost in the rendering by reason of the differing signification of words that look alike and once were the same. Take, for instance, the word "consort," as used in the English adaptation of Orpheus—one of the best of its kind, by the way. The Italian reads thus: "Ah, mia consorte," meaning simply "My wife," and the translator has rendered the phrase literally, "Oh, my consort." Now, in English the word "consort," which means, radically, one whose fate is linked to another—*con*, with; *sorte*, lot—has taken on a limited meaning, and applies only to the spouse of a royal personage. A king has a consort, but a musician has only a wife. Hence, the phrase is inapposite and jars on the ear.

In the translation of Lohengrin, by Miss Natalie Macfarren, the same mistake occurs at every step; although Miss Macfarren, being an Englishwoman, ought to know better. Words now obsolete are used in a sense even more obsolete than themselves, and the declamation is, in consequence, utterly incomprehensible to the hearer. Seeing that the involved and ro-coco terms and antique construction of the sentences are as caviar to the multitude as Chaucer's tale of Cambuscan. Bold, and need much logical and philological insight to comprehend them; we hold that a lasting injury is being done to our speech; that the well of English undefiled is being daily polluted by the inflowing of doubtful meanings and false interpretations through the cheap publications now so much in vogue. These are chiefly taken from foreign works, and for the sake of economy, we presume, are translated by needy foreigners who know just enough of English to render it badly. "English as she is spoke" is intruding upon our fair speech every day. In a railway carriage in the Mont Cenis tunnel the writer saw this lucid version of a well-known caution. The French reads thus: "Avis, aux voyageurs, c'est defendu de mettre la tete dehors la fenetre." Beside was a translation in the modern style: "Advice to voyagers— it is defended to place the head on the outside window." Now, "Avis" is certainly the origin of our "advice," but, now-a-days, "avis" has come to mean "notice," and "advice" is rendered by "conseil." Also, it is undoubted that "voyageurs" means travellers by sea or land in French, but in English is restricted to the marine mode of traveling. Likewise "defendre" is the root of our "defend;" but "defendre" means in French to hinder, or to forbid. Thus it is that errors steal into our language—"small by degrees and beautifully less," they creep in unnoticed; but they grow greater by use, till at last, like the ivy, they sap the stem they cling to, and substitute their own un-wholesome foliage for the bright leaves and buds of the original monarch of the wood.

Who would imagine that the German word for "Heaven" "Himmel," comes by direct descent from the arzan "Himiliya," Abode of the Gods in India? And yet it truly does so derive its origin. Who would think that the Holy Land, Judea, takes its name from the *Iao-daios*, or "days of Jah," from which supernal mansions the Zodiac is also named?

Truly, the interchangeableness of letters is unlimited. They slip into each other's places

with perfect impartiality, and elbow each other in the most unceremonious style. Therefore should we be especially careful in the handling of such slippery ware. We should use them tenderly, not sling them about like the crockery in a cheap dining-saloon. St. Paul says, "The word kills," and surely such risky things should not be entrusted to the unaccustomed hands of literary babes and sucklings, but should be well weighed and duly meted out by hands accustomed to the use of pointed remarks and keen-edged satire, lest, perhaps, the clumsy operator be "hoist with his own petard."

Scene-Painting in America.

The art of scene-painting may be said to have outstripped in America all its traditions in England, France and Italy, and from the great progress it has made, affords an indication of the artistic taste of the American pub-

lic; for it is manifest that an art which involves considerable expense in production would not long be fostered by theatrical managers unless it were responded to by the people. That such elaborately beautiful displays as the recent pictures of Ephesus in its ancient glory, in The Comedy of Errors, should have been financially successful, and that the talent of such artists as Philip Goatcher, Alfred Thompson, Marston, Hawley and Hoyt should be rewarded with fame and fortune, shows beyond dispute that the efforts of their predecessors during the past half century have enlarged and educated the public taste to a point at which the appetite begins to grow by what it feeds on.

The history of this art has an interest nearly equal to its present influence, and it is somewhat strange that what daily gives delight to millions in almost all parts of the world should be, as it were, a sealed mystery to even

the educated classes. Little does it enter the thoughts of those who gaze on some picture—it may be of a foreign city or of some corner of Nature's loveliest beauty—that its production has involved on the part of the artist an amount of research into facts which would sometimes do credit to the historian. There is no branch of knowledge which the scene-painter does not press into his service—architecture, geometry, botany, geography and the minutest details of past history. This was eminently the case in the production of The Comedy of Errors. It was determined that the play should present a faithful realization of what the City of Ephesus was two thousand years ago. Captain Thompson, Mr. Goatcher and Mr. Hoyt fairly ransacked the resources of literature, from Herodotus to the present time, in order that to the smallest detail everything should be correct in form, color and historic significance.

feature of the luxurious ages of the Roman Empire.

Carrying its history a little further down, we find that on the Continent of Europe the religious spectacles and Passion Plays which in mediæval ages took the place of the Drama, were accompanied by accessories of appropriate and artistic nature.

It must, however, be admitted that stage-painting, with few exceptions, was but a sorry affair well up into this century. It was customary for theatres to stock colors ready mixed, such as "brick-wall color," "tree color," "kitchen color," "sky color." Scenes were rudely sketched; anybody who could hold a brush was artist enough to daub the color on till something of a picture was made up. The scenery at different theatres was all pretty much on the same conventional model. A garden scene meant a few trees with some red flowers in the foreground as large as Long Island cabbages.

Macbeth, Richard III. and Henry VIII. were sumptuously set with a strict adherence to the architecture and costumes of the period of the play.

Following in the wake of Keen, Pausan at the Sadlers Wells, brought out, with great beauty, The Tempest, Midsummer Night's Dream, Coriolanus and Pericles, Prince of Tyre, upon similar enlightened views.

About this time there occurred a rash of scenic talent to the English stage. The accident at sea to Clarkson Stanfield, which, by crippling him, drove his wonderful talent as a painter to the service of the stage, was well said by the Queen to have been a "happy accident."

About this time, too, that prince of architectural painters, David Roberts, was developing scenic art and its own home. There existed a gallery of talent, many members of which are still living—Beverly, Grieve, Tait, &c. These men are to be seen painting by their brethren of the American stage.

London Melodrama.

The American, and particularly the New York, stage has of late been largely turned to melodrama and juvenile comedy. Of the latter we shall speak on some other occasion; our present purpose is to deal with the former. For the most part pieces of this kind are of foreign origin, only a few being home-made, and these, mostly, illustrating Western life. It is popularly supposed in this country that pieces of the "late representation" are of a larger number are imported from London. In that city a revival of these plays, and as transportation plays found their way to the stage of certain struggling West End theatres, who, being at their wits end, and, as it were, they saw, a chance of reviving their fortunes. The evening when it was first attempted their attempts were unavailing; they were to meet, unfortunately, that terrible enemy, they had followed the fate of the weak and colorless prose melodrama, and, in combating, this lot actors were not only contrasted by such daily experience, but they had an evil that had originated from the experiment to stage off men.

So long as all this was confined to the stage which gave it birth, we had small cause to regret the matter. It was but a cheap and vulgar import and melodrama also had been a part of the dramatic entertainment. When, however, managers, who were looking for a new London brethren, sought at this moment, on drowning men catch a straw. We had, in common with our English cousins, a class who had embraced the dramatic training, innocent of all artistic purposes, but furnished with capital in embryo in the fascinating business, which so successfully promises large profits and quick returns, and is silent as the grave about right and wrong. The third party, the middleman, was not slow to perceive the advantages to be gained by foisting these London melodramas upon the American stage. His mode of procedure was simple. A cablegram in the daily paper, full of gush, from some London critic, made every vacillating and speculative manager on the side of the ferry eager competitors for the possession of this perilous stuff, of which the acute middleman had made himself the owner by purchase from the author for a small fee. It was not long, however, before the author began to realize the apparently business gullibility of the American market, and the price of his concoctions rose rapidly. Each scribbler of dramatic bomb set to work to take in American dollars, and the veriest rubbish found, for a time, eager purchasers. So long as the first excitement continued the prices continued to be absurdly high, and it was only when some of the speculative purchasers found, by sad experience, that they had paid too much for their whistles, that a reaction set in and prices declined. While the excitement lasted it was good fun to watch the game, so long as you did not play yourself; but when sundry balances were struck there was weeping and wailing and gnashing of teeth among the rash ones who had paid good, round dollars for bad plays. Then, and not till then, matters settled down to a business basis.

These causes have resulted in creating a market in this country for mediocre London melodramas, and as a majority of the managers to whom we have alluded have become less heedful even than before of the true value of the public, while remaining as greedy as ever for their money, they find it impossible to free themselves from the clutches of the middleman, and so continue to put upon our stage productions quite unworthy of the patronage of intelligent community.



GERTIE A. BLANCHARD.

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The same laborious search into the facts of Florentine architecture, decorations and costumes was exercised in the production of Romeo and Juliet. But such labors are, as it were, the mere threshold to the production of the scene, which must be arranged with exact reference to the complex conditions of geometric perspective, the laws of color, and these in turn subjected to the practical requirements of stage business. Then the physical labor begins. Carpenters and painters work hard, sometimes night and day, and at last the scene is produced.

It is almost universally believed that scene-painting is of comparatively recent growth. In some respects perhaps it is; but King Solomon was right in saying there is nothing new under the sun. The decoration of stage plays is in reality of very great antiquity, and is probably as old as the art of fresco or distemper painting, which was a distinguishing

and that did duty for every play in which a garden scene was necessary. A parlor or a prison at one theatre was as like a parlor or a prison at another theatre as it well could be.

Efforts, however, had been made in the last century for better work. Inigo Jones, the great English architect, introduced into that country stage decorations of a superior character. Sir John van Brugh, who was at once an artist, dramatist and architect, made strides in the same direction, and in the early part of the epoch John Rich, who had Covent Garden Theatre, was lavish in his expenditure for stage setting.

The present era practically began with the magnificent Shakespearean and other revivals, by Charles Keen, at the Princess' Theatre in London. Among the scenes which were so produced, the Temple of the Sun, in Pizarro, was a very remarkable work, and worthy of remembrance; while the plays of Henry IV.,

At the Theatres.



Crazy Patch was presented by Kate Castleton and her company at the Standard Theatre on Monday with rather unflattering results. The house was large and disposed to be cordial, but the entertainment proved to be a mass of rubbish, unredeemed by the faintest scintillation of fun, and the most of it was received in grim silence. The affair is described as a farcical comedy, but it is a misnomer, for Crazy Patch is neither truly farcical nor comic. Some of the players, however, showed ability worthy of better stuff. Miss Castleton sings her little ballads nicely and looks quite pretty in a blonde wig. But there is about all she does an unpleasant flavor of the London music-hall. Esther Williams has one of those hackneyed and tiresome old maids to represent whose giddiness and gush are positively repulsive. Ada Gilman, who is a capital actress, endeavors to make Lucy, a maid of all work, effective in legitimate soubrette fashion, but the material on which she has to work is inadequate to procure good results. L. R. Stockwell is monotonous as a short-tempered old viticulturist; J. N. Long is fairly amusing as an absurd young doctor, and Eddie Girard's gymnastics in the character of a grotesque policeman are more or less mirth-provoking. Willie Royson is clever as a musical dupe, and John D. Gilbert makes the eccentricities of an escaped lunatic, who imagines himself to be John L. Sullivan, laughable. Crazy Patch will be played two weeks altogether, and then The Mikado is to be moved from the Fifth Avenue to the Standard during Edwin Booth's engagement at the former theatre.

Murray and Murphy raised the banner of Irish hilarity at the Third Avenue Theatre on Monday night. Down stairs the house was well filled, while up stairs there was a jam; and business has increased nightly. Our Irish visitors in about two hours and a half of uproarious fun, with here and there a pause for a sentimental song or a graceful dance. Colonel Gilhooley, masquerading as an Irish Lord, lives upon a farm, where he takes in Summer boarders in more ways than one. Among these are Jerry McGinnis, a New York Alderman, and his family. These Summer boarders, assisted by the Gilhooleys and the farm help, keep up a constant racket, and never allow the fun to flag. It is not necessary that the stars be on the stage to keep up the high pressure; the supporting company is so good in specialty work that "their absence is never missed."

Messrs. Thomas E. Murray and Mark Murphy are two very clever delineators of the knockabout Irishman. The former rises to the level of good Irish comedy in quieter scenes, while his partner is a good foil in rough-and-tumble work. Gilhooley's laugh was infectious, while McGinnis' stolidity of countenance was very comical. Charles W. Young's Sammy Tupper, a dude, was looked upon by the audience as funny in the extreme; but this young man should never, never sing. As Fritz Kepner, a farm-hand, Charles A. Loder found high favor. He does some excellent specialty work, including some very nimble dancing. Of the ladies, Loie Fuller, as Dorothy, maid-of-all-work, and late of the circus, easily took first place. She is a captivating; a good singer, and a very graceful dancer. Outside of the stars, she made the distinct hit of the evening. May Foudre's Mrs. Gilhooley was capably acted, although her brogue was as often off as on. Maggie Harrold was a fairly good Mrs. McGinnis. Percy Lorain's Arabella McGinnis was poorly done. She does not catch the idea of the part—a Miss just from boarding-school, given to *ennui* and high-sounding sentences full of long words, etc. But she sang a few songs that pleased well. A word for the orchestra, carried by the company, and which is under the direction of Louis F. Boos: It furnishes very lively music during the performance, and in addition gives a serenade in front of the theatre every evening.

Next week, Mortimer Murdoch's Hoop of Gold.

The Sea of Ice is being played at the People's Theatre by Kate Claxton and Charles Stevenson. The house was packed at the opening. The old drama is capably mounted and excellently acted. Miss Claxton and Mr. Stevenson are seen in their old parts, and their support is generally excellent. On Monday next Blackmail, Will Cowper's drama, will be produced at the People's by

Messrs. Chapman and Sellers and Manager Miner. The cast is composed of some sterling artists, including Charles Vandenhoff, W. G. Regnier, T. J. Herndon, Will Cowper, Eleanor Moretti, Addie Plundett and Virginia Buchanan. The play will be put on in the most elaborate style. On Sunday evening a dress rehearsal will be given, to which the members of the press and a number of professionals have been invited.

Nat Goodwin and The Skating Rink have so recently been the subjects of extensive comment that it is unnecessary to dwell upon the performance as it is given this week at the Grand Opera House. The theatre has been packed to suffocation every night, and the prospect is that the same order of things will prevail during the comedian's stay. The entertainment is received with shouts of laughter.

Tony Pastor's Theatre of late has been doing a rushing business, and, indeed, the attendance is justified by the first-class quality of the entertainment presented. This week there is a union of the forces of Pastor and Kernell. Besides Harry and John Kernell, and the only original T. P., the Morton Brothers, Harry La Rose, Lillian Markham, W. T. Bryant, Lizzie Richmond and other talented performers contribute to the strength of the double bill.

Donna Diana, presented by Mme. Modjeska last Thursday night at the Star Theatre, has made a decided success, and it is kept on this week in deference to the wishes of the public. Modjeska as the heroine of this delightful old comedy is seen to great advantage, but the members of her company give only fair support. On Saturday afternoon, As You Like It will be acted, and in the evening Twelfth Night. Next Monday the star will be seen in Odette.

The Guv'nor was to be acted last night at Wallack's, Hoodman Blind having finished its run on Tuesday. Messrs. Gilbert, Clarke, Elton and Edwards are in the cast of this enjoyable comedy.

Saints and Sinners continues to crowd the Madison Square Theatre. It will be played probably until near the close of the season.

Mr. Harrigan as Patrick Reilly in the Grip is enjoying the utmost popularity. The Park Theatre is resorted to by large numbers of seekers.

Leah is drawing crowds to the Union Square Theatre. So large, indeed, is the business that Mr. Hill will probably keep the piece on until the close of Miss Mather's engagement. Jack-in-the-Box is to be brought out on Feb. 8.

One of Our Girls still attracts good houses to the Lyceum, and the acting of Miss Danvray, clever Edward Sothorn and the company is universally commended.

Adonis is still a potent factor in the amusement list, and the Bijou management cannot complain of a lack of patronage. From London comes the news that Mr. Dixey and his troupe are to play at the Gaiety next Summer. If this be so, there has been unusual reticence on the subject here.

Kellar and the Comedy are just now synonymous with unalloyed prosperity. The clever prestidigitateur will delight and puzzle our people for some time to come.

Evangeline has now a new comer in Liza Merville, who plays Gabriel. The extravaganza's success in a pecuniary sense is undiminished.

The Musical Mirror.

The unqualified success of Glück's Orpheus and Eurydice at our National Opera gives well-founded hope that true music is not yet smothered under the flood of mountainous sound that, like a tidal wave, threatens to sweep over and engulf all our ancient musical landmarks.

The source of the present musical-drama has been ungratefully ignored, but, with the reformation begun by Glück, and carried out by Mozart, Weber, Beethoven, and, later, by Verdi and others, the emancipation of dramatic song began. Before that era opera was merely a vehicle for the display of vocal dexterity, which was certainly carried to a greater pitch of merit than it is now-a-days. But since the movement commenced by Glück the poetry and the music have been united in a union more or less happy, according to the talent of the composer. As a flooded stream will overflow its banks; as a movement of the people often swells into rebellion; as wealth and ease lead to luxury and licentiousness—so has this most laudable and necessary reformation swelled into proportions little anticipated by its originators, and, certainly, still less desired. Instead of the light and shade given by the delicate and skilful alternations of stringed, wood and brass instruments, we have now an ocean of tone, rising and falling, 'tis true, but rising and falling in a mountainous mass like Atlantic billows, not rippling and sparkling, with occasional tranquil pools and tumbling waterfalls, like a wooded stream or an azure-bosomed lake. The mighty Atlantic in its rage is a grand and glorious sight, but one would not choose it for a place of rest and recreation after the toils of life and labor. The woodland stream or the placid lake is a more grateful scene, and, as we do not go to the opera to be instructed or preached to, but rather to be rested and refreshed, we will take the pleasant dancing of the sunny river instead of the gloomy heaving of the boundless main.

Wagner's Meistersinger is the mighty ocean. Glück's Orpheus, the rippling river. By the one we are tossed and tumbled on a sea of troubles, resting never, always swimming for the bare life lest haply the waters overwhelm us utterly. By the other we are beguiled along flowery paths, tempted by unexpected vistas of delight, soothed by the ripple of the stream as it tinkles over pebbles, or lulled into a dreamy repose as it broadens into shady pools where the big trout lie lazily looking up stream.

For our poor part, we are content to take our pleasure pleasantly, and prefer to carry away agreeable harmonies and delightful melodies in our mind to delving with pickaxe and shovel into a musical conglomerate of inter-twisted sound to pick out, by the sweat of our brow, a few nuggets of tune, for the most part shaped very much like chestnuts when we've got them. We regret that the pages of THE MIRROR being closed on Wednesday night, we are unable this week to notice the very important performance of Lohengrin at our National Opera.

A remarkable instance of quick study came under our notice lately. Mme. Zeiss, the mezzo-soprano singer, was called on to a quire the part of Ortrud in Lohengrin, and mastered it in nine days, *maugre* its technical crankiness and queer English version. After all, she was not called on to sing it; but the feat was none the less noteworthy.

The Mikado at the Fifth Avenue Theatre triumphs over snow, slush, frost and rain, and is crowded to the doors every night. We should not wonder if it ran till the day of doom, and then was reconstructed into the music of the spheres.

Koster and Bial's harmonious resort is flourishing nightly. The burlesque Mikado and the pleasing orchestra's other selections are vastly appreciated by a numerous clientele which seems to have adopted the brilliant hall as a home.

A complimentary benefit concert will be given at Chickering Hall on the 30th inst. to the blind composer, W. J. R. Thomas. Many leading instrumental and vocal artists have signified their intention to give their services on the occasion. The proceeds of the concert will be handed to the beneficiary.

Pauline Hall has resumed her place in Amorita at the Casino, but up to the date of writing Mrs. Schilling is still too ill to appear. Miss Barlow now fills the part formerly played by Miss Beaudet, and acts the boy to perfection. Her full mezzo-soprano voice gives due effect to the music. We miss Celli very much, although Mr. Fitzgerald fills the vacancy as well as a light tenor can fill the place of a baritone. In acting he leaves nothing to be desired. Jesse Williams and his excellent band are always stable quantities in the entertainments given at this brilliant theatre.

Brooklyn Amusements.

Robert C. Hilliard's appearance with a professional company at the Criterion Theatre, begun last Monday night before a crowded house, is the most important theatrical event this week in Brooklyn. It is called his debut in the regular dramatic profession, but it is doubtful if he intends to continue acting for a living. He is playing Lord Arthur Chilton in False Shame, and has made a favorable impression. His weakest point is timidity in play. On Monday evening he spoke a little too low, too. In dramatic action he also failed to convey the impression of deep earnestness, except in the last act, when he roused himself and did a very neat bit of work. Taken as a whole, his performance was highly creditable, though not sufficiently assertive for a man of his undoubted ability. He has often been referred to as self sufficient as a player, but on last Monday evening he seemed to mistrust himself. Notwithstanding this drawback, however, he was by long odds the most effective actor of the company. The actresses were Carrie Turner, Kate Meek, Mrs. Nellie Yale Nelson, who is an excellent amateur, and Ethel Kyle. Miss Turner's Magdalen Atherly was a very emotional and nicely shaded interpretation, but more lachrymose than dramatic. Miss Meek as Mrs. Howard was capital, and so was T. J. Herndon as Colonel Howard. Mrs. Nelson was very pretty and charming, and succeeded once or twice in doing something that was professional-like. H. Everard was the Earl of Dashington, and F. M. Burbeck was Captain Braggleigh. Mr. Hilliard, upon his first entrance, was greeted by about fifty of his personal friends, who stood up in their seats; rather bad taste. He was presented with elegant floral designs. During the evening the Schubert Quartette sang a glee. The stage was handsomely and appropriately set. The dramatic clubs which were to attend the performances in a body during the week were the Gilberts on Tuesday and the Kembles on Thursday.

Louis Aldrich presented his new company in My Partner at Miner's Brooklyn Theatre last Monday evening. The performance pleased a small, but evidently a cash, audience. The company, however, was not more than fair, except in the case of Dora Goldthwaite (Mary Brandon), who put a good deal of dramatic force into her acting. John E. Ince's Wing

Lee was only passable. The star was as natural as ever, and received several hearty calls before the curtain.

Lizzie Evans had a small but paying audience. She appeared at the Grand Opera House. Fogg's Ferry was the play, and the bright little star captured the good will of the spectators in a very short while. Her songs and dances seemed to be particularly pleasing. Florette is down for a trial at the Saturday matinee.

There was only a fair number of people present at the Park Theatre last Monday evening, when The Wages of Sin began its second engagement in Brooklyn. Like the Brooklyn Theatre and Grand Opera House audiences, they seemed to be nearly all pay spectators. Eleanor Carey was seen as Ruth, and made a veritable hit. Taking looks and acting into consideration, her interpretation was better than Agnes Booth's in the same play. Charles C. Maubury was the Curate, and C. G. Craig acted Overton's old part. The company is a well balanced organization. Miss Carey received several calls before the curtain.

The American Opera produced Orpheus and Eurydice for the first time in Brooklyn last Monday evening before an audience that packed the Academy of Music so that it was impossible to get standing room after the first act. It was really the first crowded and fashionable audience of the season at the Academy, and the beautiful presentation of Glück's classical opera was received with enthusiastic demonstrations of pleasure. Mme. Hastreiter repeated her great New York success, at one time being interrupted by applause in the middle of an aria. Both her acting and her singing of the famous Orpheus air in the last act was beyond reproach. Emma Juch succeeded in giving a very fine performance of Eurydice. Minnie Dilthey as Amor had not improved in her acting, but sang correctly for the most part. The scenery of the Elysian Fields was handled clumsily by the stage employees of the Academy. Some of the cloud effects were lost. The chorus and ballet did their tasks acceptably, but the orchestra's work was only mediocre. Lohengrin is selected for next Monday.

There is apparently quite a warm rivalry between Manager Sinn, of the Park Theatre, on the one hand, and Manager Miner on the other. Colonel Sinn says there is no war, and Manager Miner says there is no war, between them. It is that case the existing state of affairs must be termed a very hot skirmish, with neither side having the advantage, and with neither side daring to charge directly on the other's lines. Just now the alleged friendly sparring is being done through the house-bills. The Park's bill says something about the Brooklyn Theatre having "unpleasant associations," and the Brooklyn's proclaims that house the "only fire-proof theatre in the city." Sinn says Miner's assertion is a reflection on the Park Theatre, and Miner retaliates by publishing in his own programme the objectionable paragraph from the house-bill of the Park Theatre. The result of all this is that people wonder why such ado should be made about a subject that might much better be left unmentioned.

The Brooklyn Lodge of Elks took its annual benefit on Friday, Jan. 15. The audience represented cash receipts to the amount of \$1,166. A large dry-goods firm of the city, Wescher and Abraham, donated \$100 more, and there were enough tickets sold that were unused to swell the amount to nearly \$1,500. Colonel Sinn and his son, as usual, gave the use of their theatre to the Elks. The latter have been harshly censured for not having kept their word with the public in failing to present the attractions announced. Henry E. Dixey and John A. Mackay were two of these; but their names did not appear in the final list of volunteers. Among those which did, and whose owners failed to put in an appearance, were Margaret Mather, Marinelli, the man-snake, and George Wood, of Hyde and Behnman's Theatre. Harry Kennedy, who was Chairman of the Executive Committee, explains that four hours before the performance Miss Mather sent instructions about her share of the programme that left no doubt in the minds of the committee of her absolute intention to appear. The committee believe Manager H. C. Miner, of the Brooklyn Theatre, where Miss Mather is to play in a few weeks, objected to her acting at the benefit. Manager J. M. Hill's reasons for her non-appearance were that it would be injudicious for his star to make an appearance in Brooklyn on the eve of a regular engagement. Edward Harrigan was represented on the programme by the Merritt Brothers. The other performers who took part in the entertainment were Murray and Murphy and their company, Jennie Schumar, Estelle Clayton and her company, Manager Robert C. Hilliard, of the Criterion Theatre; Kellar, Marshall P. Wilder, Harry Kennedy, Griffin and Marks, Billy Barry, the orchestras of the Park Theatre and Grand Opera House, the drum corps of Dakin Post, G. A. R., and Mr. and Mrs. George S. Knight and their company. The performance lasted four hours.

NOTES.

Edward Harrigan, when he plays in Brooklyn next May, will appear at the Grand Opera House.

Truthful Willie Fielding, advance agent of W. H. Power's Ivy Leaf company, reports "good times and plenty of money" for his attraction.

May Brown, whose name has recently figured in newspaper reports of an unfortunate domestic affair, has been announced by a Brooklyn and by a New York paper as engaged to star next week at the Grand Opera House. This is explicitly denied by Messrs. Knowles and Morris. The leading lady, or star, of the Ivy Leaf company, which is to be at their house next week, is May Wolcott.

Mlle. Alberti and Signor Conradi, two Brooklyn favorite music-hall singers, are at Zipp's Casino this week, and are creating something of a sensation.

The nineteenth of the select Groschel Chamber Music Levees occurred at Historical Hall, 20th.

The Philharmonic rehearsal and concert on the 15th and 16th were liberally patronized, as usual. The selections of Conductor Thomas included Dvorak's new symphony No. 2, in D minor. It did not create a favorable impres-

sion, at least not with the critics, one of whom said it was as incomprehensible as its author's name is unpronounceable. Paul Tidden, pianist, played in a concerto in A minor by Schumann, and was the recipient of something intended as an ovation. The prolonged applause, which amounted to a noisy demonstration, may have been flattering to Mr. Tidden, but it was none the less fulsome. Mr. Tidden is a good player, but he will be wise if he refuses to believe his enthusiastic friends that he is a perfect pianist.

J. W. Hamilton, formerly of the Mount Morris Theatre, has succeeded Robert Filkins as business manager of Miner's Brooklyn Theatre. T. W. Moore continues in his extra judicial capacity. Manager Hamilton is heralded as an "old newspaper man," and much is expected of him with the press. But Brooklyn critics are said to be contrary.

Colonel William E. Sinn says his Alone in London company is doing an excellent business. At the Milwaukee, Wis., Academy of Music, it drew the largest houses of the season, and in St. Louis, where matters theatrical have not been rosy this season, it was witnessed by large and paying houses.

Kate Claxton is booked for the Brooklyn Theatre next week. Monday night will be her first appearance but one in the theatre since the great fire. About three years ago she played at one performance as a substitute for an actress who was suddenly taken ill.

The Amateur Opera Association are rehearsing The Mikado for presentation at the Academy of Music next month. Mrs. Mesereau is to be the Pitti-Sing.

David Belasco is doing a fine business as "coach" for the best amateur clubs of Brooklyn, and for individual performers. He charges \$10 a rehearsal, and has plenty to do.

The managers of the Grand Opera House are furnishing a great deal of new scenery to their attractions. Last week they mounted completely Henry Chanfrau's Kit, and this week they are doing something similar for Lizzie Evans' Fogg's Ferry.

James M. Hardie and Sarah von Leer are playing in A Brave Woman this week at the Standard Museum.

Hyde and Behnman are elated over their extended lease of their New York Park Theatre to Edward Harrigan, whose renewed success is pleasing to all who know—and who don't know—the genial actor, actor and manager. All of Hyde and Behnman's houses, whether under their management or not, are doing well this season. At the Brooklyn Theatre, under their own management, they have introduced vaudeville afterpieces of more or less merit, ordinarily of the latter kind in a literary sense. But some, like 1986, produced last week, proved popular as well as extremely risqué. This week they show a Pink Domino. It goes more than two better in *double entendre* on the Wyndham comedy, and the audiences are delighted.

In the Courts.

THE EXCISE MUDDLE.

Each week brings some new feature in relation to the Excise troubles. The latest phase of the controversy is that in reference to the license for the Academy of Music, and upon which Judge Van Brunt wrote an opinion which has not been touched upon by any previous case. Thomas F. Gillame is the lessee of the Academy, and has been selling liquors there only when the building is leased for balls. He has no theatrical license. When his Excise license expired last year he applied to the Commissioners of Excise for its renewal, then promising that he had no intention of selling liquors while the Academy was being used for performances on the stage. For twenty years past these licenses have been granted to the lessees of the Academy, but Mr. Gillame's application was denied upon the ground that the Commissioners doubted their power and authority by reason of the fact that the Academy had a theatrical license.

Mr. Gillame appealed to the Supreme Court from the ruling of the Commissioners, and applied to Judge Van Brunt to compel the Commissioners to grant him a license, saying that the Academy derived an annual rental of about \$20,000 for the use of it for private and public balls, and that he had no intention of selling liquors during performances on the stage. His application was supported by an affidavit of Herman R. Leroy, the President and Treasurer of the Academy, who asserted that if such a license could not be obtained because the Academy is at other times used for performances on the stage, that it would be practically impossible hereafter to hold or give a public ball at the Academy.

Judge Van Brunt, in granting the motion for a peremptory mandamus, said: "The question which is presented upon this application is whether the fact that in a building in which the relator proposes to carry on his business, at divers times entertainments are given the character of which requires that the building should be licensed as a place of amusement. The Act relating to the licensing of places of amusement provides that it shall be unlawful to sell or furnish any liquors to any person in the auditorium or lobbies of any places of amusement, or in any apartment connecting."

"An examination of this section shows that this restriction only applies to hours during which the building is being used for the public performances, and that the selling of liquors at all other times in such a building is no violation of the Act, and that the Excise license is in no way affected by a violation of the prohibition contained in the Act. The sale of liquors in such a building in no way contravenes any statute during the large part of the time."

CLAYBURGH VS. CANARY.

Edward Clayburgh and Thomas Canary, the managers who first produced The Mikado in this city, are now engaged in litigation, Mr. Clayburgh being anxious to know whether any of the effects of the company are left, and if there are any proceeds of which he is entitled to a part. He has brought an action in the Supreme Court against Mr. Canary, asking for an accounting and the appointment of a receiver. A motion was made before Judge Van Brunt for the appointment of a receiver last week, which was denied, as Mr. Canary declared that there were no effects whatever. These had been held by H. C. Miner as security for a claim of \$300 against the company. He asserted that there were no profits to account for, but, on the contrary, that the company was in debt for about \$400.

The Giddy Gusher.



The woman who writes a note or a novel that rubs the bloom off this old plum, the earth, is a worse thief than the gonoff who prigs one's super.

I say woman, for I can't call to mind a male writer belonging to the iconoclastic school of Louise de la Ramee, the novelist Ouida.

I laid down her last book, "Othmar," with a devout hope that Maria wouldn't be unfortunate enough to read it.

Maria is morbid and sentimental and gets her facts from fiction and her views of life from romances.

"A blamed unhealthy, unwholesome volume," said I, "It's no wonder that certain circulating libraries of good moral character won't allow Ouida a place on their shelves."

Sure enough, I got a letter from Maria next week. She spoke sadly of an approaching birthday.

"There is little to live for after thirty," wailed she in inky spasms.

"She's struck 'Othmar' for a certainty," thought I, as I went on.

"Time is so unmerciful in its treatment of women," sobbed my friend. "It's beastly hand strips us of everything. It gives us nothing."

Oh, doesn't it? Perhaps, Maria, you have not had the rheumatism.

Yes, my friend Maria has just read "Othmar." She has risen from the reading imbued with a sense of discomfort—of impending disaster—of unreal and unnatural misery.

Do you want to know the sensation created in me by the reading of that book? It was one of pity for the woman bilious enough to write it. I can understand just how Ouida writes these disappointed, embittered books, for I was on deck once when she was gathering material for a three-volume outpour of gall and bitterness.

It was a good many years ago, when Ouida was beginning to make a noise. She was in London, but unrecognized by the literary fraternity. In fact, I doubt if she would make a ripple if she were there to-day. Ouida is much more popular in the United States than in England, *pour cause*.

Well, as I say, it was a good many years ago, and Miss Ramee, who had been materially helped in fortune by Harry Stone, a banker in Paris, (who at one time was one of the howling swells in New York) was in London and head over heels in love with a good-looking, thick-headed young man, even then about fifteen years her junior.

I had a friend who had furnished a pretty house on South Audley street with all the majolica pots Howell and James had in stock.

What a regular old cockney shop it was, to be sure! And when I found her one day in the dumps, I assured her it was Dresden shepherdesses, majolica cacti, cloisonné, blue enamel and medieval designs in pottery acting directly on her cerebral diastrophon, and indirectly on her diaphragm filter.

We went to Devonshire to study shepherdesses that were not attached to porcelain and bulls that were not in a china-shop. But before we went we rented the house, all but two rooms, for transient occupancy, to a tall, raw-boned woman with a perfectly shocking shock of yellowish hair.

The woman had one of those featureless faces that in young or old are never the faces a man tries often to kiss.

I should say that a blonde wig and a honiton lace night-cap on Bergh's Intellectual head wouldn't make you want to have close acquaintance with it; and the lessee of my friend's establishment had very much this class of countenance.

She was a daisy to look at, and very shortly we found she was a very field flower in worldly wisdom.

She lived at the Langham Hotel, I believe; but she installed the thick-limbed, thick-headed, thick-skinned young man in South Audley street. Rented with the house were two capable servants with the usual complement of eyes and the usual limberness of tongue.

Every time we forsook the hills of Devon and visited the china-shop we heard a ton of *can, mag*.

"That woman has ha hass," said the cook. "She's a fetchin' o' chops through the street hin'er hown'ands. She comes to the kitchen hand stirrups possets for that there lob-lolly boy. She's an'oly'orror with'er coddlin's."

And indeed it was ridiculous to see the worship laid at a very sizable pair of British boots by this devoted and ugly woman. The bulky young man sniffed with evident weariness at the incense continually burned before him. He laid round and smoked and read *Bell's Life*, and along about the middle of the day the madam arrived with whitebait in a tin can and strawberries in pottles.

The maid-of-all-work said the matured siren let down her hair, sat on a hassock, and read him sheets of written paper all about himself. This went on for two months, when one day she packed her hero's old pants carefully in a multitude of boxes and went off to Italy, taking him with her.

The lad had taken a fancy to something in the china-shop, and his inamorata learned from the maid it had been purchased at Howell and James'. Your Gusher was in that establishment when the yellow-headed dame came in. Remembering each other's faces, we began to talk of the South Audley pots, and speedily duplicated a majolica jar that seemed necessary to Ichabod's happiness.

"So you know Ouida?" said the manager, as she left the department.

"Ouida!" blurted I. "Which? where? when Ouida?"

"Why, that's the novelist, Louise de la Ramee," explained the man. "She's going to Italy, and has bought lots of things of us to take with her."

Great House of Parliament! I was knocked. I scuttled him as fast as I could and went through the lately deserted rooms looking for souvenirs of the departed novelist—one of the hairpins flung out when she let down her back hair—one of the sheets of written paper she read to her young man—for I had read "Under Two Flags" and was an enthusiast.

Naturally, then, I never let fall an opportunity of learning about Ouida. A year later it was known that a young man on whom she spent loads of money and lavished lots of love had used her very badly, and I found that the adolescent calf occupying the pedestal in South Audley street was the party. Ouida shut herself up with a pack of dogs and wrote a burning, blazing novel, in which the bare bones of treachery, hypocrisy and deceit were picked with cannibalistic relish.

I forget the name of that work, but you felt as if you'd been lunching in the morgue after you'd read it.

Here comes this "Othmar" with its doctrine of a thirty-year-old hell to be endured by all women.

Her blessed heroines are of two sorts—maddening beauties who fade at thirty and find the world at an end after having had a few glorious years of it, and sweet, illy-like creatures—very, brainless—who, exposed to the fascination of some impossible man, die of love for him while he romps round with the Blowsabella.

There's not the slightest doubt in the minds of those who have tried it, that a man's arms are the greatest things in the line of necklaces yet discovered; that no solitary known to Tiffany ever gave such satisfaction to the female ear as the lips of a sinful man whispering a fond and beautiful lie into it. I don't say he doesn't believe it at the time; but it turns out a lie all the same.

But for any chump of a woman to think that when her neck has lost its roundness and she has lost the arm necklace; when her ear has lost the pinkness that won the winning tale of love, the game is up, and there's nothing left to live for—that's simple idiocy.

The love of man is a very good thing, but it is not all. When it tumbles out of the nest it don't smash all the other eggs.

Ouida says Time "takes everything from a woman and gives her nothing."

It's a blamed no such thing. Time should give her a clearer head, a stouter heart, a braver spirit. It should make life worth the living by giving it constantly increasing knowledge, and by depleting the stock of selfishness with which we all go into business.

It's only to the brainless that Time is a terror. I ask nothing to conquer the evils of age with but something to do and the ability to do it.

It's a pleasure to watch the world and see how it uses us all. It's a very nice world, not at all made up of Granvilles and Berties and Othmars and Idalias and Napraxines; not at all like Ouida's novels, but a most interesting, delightful place. I know of none better.

I was thinking over little knots of people the other day and noting the curious workings of fate in their connection.

Of a sudden I bethought me of a little gathering under my roof about nine years ago, and I was struck with the fortunate fates of all connected with that band.

It was the first production of Evangelina here, and one Sunday night the whole company came to my house for a bit of supper and a nice time.

There was Ed. Rice and Nat Goodwin, the Notary, and George Knight, the Butler Dutchman, and Lizzie Harrold and Lizzie Webster; Hunter, the Lone Fisherman, and young Dixey and Golden, the famous legs of the famous Heifer—in fact, the whole company.

Not one of them to-day but is prosperous and happy.

We stood up 'round the table and sang

"Auld Acquaintance," and we drank pretty speeches, and in one of my spirits of prophecy I foretold unbounded success and untrodden prosperity for them all—and they have got it.

The Lone Fisherman is at rest. Nat Goodwin and Dixey lead the world to day as comedians. George Knight is the most successful dialect actor we have. My dear Rice has waded through seas of trouble, but he sheds sorrow as a duck does rain, and to-day he has struck it rich (no pun intended). His placid, boyish face bears not a trace of tempests past. It's a fair-weather face. Lizzie Harrold and Lizzie Webster are both happily married. As Mrs. Comley, the original Evangelina is a very contented wife and mother; and if any one asked me where the most devoted, loving married couple dwelt, I should say, unhesitatingly, "On Forty-sixth street, and their names are Jake and Lizzie Nunnemacher."

Oh! for remarkable predictions, accurate foretelling of the future, the seventh daughter of a seventh daughter is nowhere beside your GIDDY GUSHER.

Mr. Palmer Endorsed.

"I underline every word that Mr. A. M. Palmer has said in the *Herald* on the subject of the influence of burlesque and opera buffe on the drama," said Dion Boucicault to a *Mirror* reporter recently, "and I would even go farther than Mr. Palmer. Burlesque and opera-buffe seem to be the fashion, as aestheticism in dressing was the craze for a time, resulting in poke bonnets and high waists. The standard of decency, I've observed, alters with generations. Even up to forty years ago the dialogue used in comedy and drama was broad, and things were said on the stage that did not shock the sense of the audience, but which could not be uttered now. Then women did not expose their bodies above their knees. Had they done so they would have been hissed off the stage. Then the ear was not as sensitive as the eye; now the eye is not as sensitive as the ear. If at that time a woman had shown her thighs she would have fared badly, and now a jest that involves indecency will not be allowed to be uttered."

"What do you think to be the remedy for this condition of affairs?"

"The cure for it would be to let the disease work itself out. It was caused by the irruption of negro minstrel and variety stage performers in the theatre proper, and as a popular singer, like Theresa in Paris, was invited to sing at the Emperor's soirees and became the fashion for a period, as slang in the vernacular of society in London and is likely to become so over here, so has slang of the stage—which is the variety entertainment—occupied the tastes of American audiences. But they will be educated to better things; as such a condition of affairs always corrects itself in due time."

Professional Doings.

—John Marble, the comedian, is in town and at liberty.

—Murry Woods, the clever young character actor, is at liberty.

—Fannie G. Bernard is at liberty for leading juveniles and soubrettes.

—Barney McAuley's company is announced as among the disbanded.

—Neil Burgess is about to venture on the road once more with Widow Redott.

—The San Francisco theatres are all said to have had a profitable holiday season.

—Mrs. Owen Marlowe, of the Barney McAuley company, has returned to the city.

—The popular Sunday night concerts at the Casino are to be resumed early in February.

—Horace Lewis has secured from A. C. Gunter the rights to Two Nights in Rome.

—Fred Darrell is disengaged through Nanton not being brought out by Rice in Boston.

—Some of the dime dramatic companies in the West hold out the additional inducement of prizes.

—Saints and Sinners will shortly be produced in San Francisco, and probably Hoodman Blind.

—Mme. Janish has started on an extended tour of the South. She will open in New Orleans on Feb. 7.

—Fred. Warde will make his first appearance as a tragic star in this city at the People's Theatre, Feb. 15.

—Louise Rial, who is a member of the Private Secretary company playing East, will be at liberty after Jan. 30.

—Donald Eyre has taken an engagement with the Wallace-Villa combination to play juvenile and light comedy parts.

—Pauline Markham goes to Europe in the Spring to receive a legacy. In the meantime Miss Markham will continue starring.

—Fred. Dixon is meeting with great success as Ko-Ko with the Abbott Opera company. He is leading comedian of the company.

—S. P. Norman, manager of Murray and Murphy, is spending a week or so in town. The Irish Visitors are up at the Third Avenue.

—Lillian Grubb has had words put to Waldteufel's waltz, "Gli Studente," and will sing it for the first time next Monday evening in Adonis.

—Otto J. Ahlstrom, of the People's Theatre box office, resigned his position last Saturday night. His place has been taken by William Watters.

—F. M. Burbeck has been engaged to play the leading character in False Shame in support of R. C. Hilliard at the Criterion Theatre, Brooklyn.

—C. A. Shaw is carrying through Canada a comic opera company of about thirty-eight people selected from the cream of Detroit's amateur talent.

—It is stated that Mrs. Yeamans will leave Mr. Harrigan's company next season. It is to be hoped that this determination is not final, for Mrs. Yeamans is one of the popular managers' best cards.

—Some printer might give Sol Smith Russell a hint as to how to set a printing-office. One stand and a pair of cases no more go to make up a printing-office than does one swallow to make a Summer.

—Woolf Marks is supplying the vocal music for Modjeska's performances at the Star Theatre.

—Robert Filkins left the management of Harry Miner's Brooklyn Theatre last Saturday night.

—Harry Sargent seems to catch on every now and then. He is now managing Adelaide Moore.

—Robert Fitzmorris left for Europe on the *Fulda* yesterday. He will be absent six months.

—Sol Smith Russell plays at the Novelty Theatre, Brooklyn, E. D., during the week of Jan. 25.

—Walter Owen, having finished his engagement with the Kralfys, has left for his home in Racine, Wis.

—Grace Hawthorne's season at the Alcazar, San Francisco, has been extended, business having improved.

—On Monday night, at the Mount Morris Theatre, Lottie Church opened to a good house in Unknown.

—Flora Moore has secured from Charles Frohman the right to produce *The Toy Pistol* in the Southern territory.

—The cast of *The Mikado* at the Holle Street Theatre, Boston, is rather kaleidoscopic; it is changing continually.

—George Kennington has been engaged as business manager of Edith Stiechale's Comedy company presenting *A Box of Cash*.

—Dor Davidson is in negotiation with several managers looking to the turning over to other hands of the management of *Lost*.

—Edward Wodiska will shortly take a company on the road to play a Shakespearean repertoire. M. E. Bloom will manage it.

—The hundredth representation of *Amorita* at the Casino takes place about the 10th of February, and will be made a gala occasion.

—Theodore Bendix has resigned his position as musical director of Pope's Theatre, St. Louis, and gone to his home in Philadelphia.

—Blanche Vaughn, one time with Roland Reed and recently with Louden McCornack, is now a part of the Silver Spur company.

—The New Opera House at Hornellsville, N. Y., opens on Feb. 7. Popular prices will rule. The manager, J. W. Simmons, will negotiate for week stands.

—Mme. Neuville and her son, Augustin Neuville, are to open for a Summer season in Brooklyn next June in a sensational drama called *The Boy Tramp*.

—Manager Mart Hanley has arranged with Messrs. Hyde and Behman for a renewal of the lease of the Park Theatre for two years, with the privilege of four more.

—W. H. Brown writes this *Mirror* assuredly: "Notwithstanding reports to the contrary, our business is good." Recent *Mirror* reports confirm Mr. Brown's statement.

—Dan Frohman is authority for the fact that Hannah Leone, Mme. Modjeska's maid, served Adelaide Neilson in the same capacity all through the latter's last American tour.

—William Voegtlin, the scenic artist of the Union Square Theatre, goes to England in June, with Edwin Cleary's *Lex-Talions* company, to paint the necessary scenery for the play.

—E. E. Grandin, formerly with Dor Davidson's *Lost* combination, left this city on Friday night last for Chicago, where he has been engaged for character business in a museum stock company.

—Helene Cooper has met with success as the new prima donna of Mah's Comic Opera company at the Arch Street Opera House, Philadelphia. She has been appearing as Yum-Yum.

—One J. P. Williams, who had engaged a number of Cincinnati specialty people, recently decamped from Covington, Ky., taking the entire receipts and leaving the company with salaries almost entirely unpaid.

—The 150th performance of Keller the Magician, at the Comedy Theatre, will be made the occasion of a souvenir presentation to the audience, as the clever prestidigitator believes that the number 150 is a lucky one for him.

—Ed. Price's play, *One of the Bravest*, with Charles C. McCarthy as the star, closed on Saturday night at the National Theatre, Philadelphia, and returned to town for reorganization. The tour will be resumed in about two weeks.

—Joseph Murphy is after the thieves who are pirating his *Kerry Gow*, and has notified managers of his intention to prosecute for infringement. Other than Mr. Murphy, his brother, John S., is the only actor who has rights in the play.

—The Liverpool papers are loud in their praises of a young actress named Lotty Lind, whose "grace, lightness, neatness and finish" are warmly acclaimed. The *Post* says she is a rival in piquancy of Nellie Farren, the favorite of the London Gaiety.

—Several prominent managers, with John Stetson at their head, have gotten up a syndicate to produce a Japanese village on an immense scale. Japanese galore are on their way to this country. It is proposed to open in Boston in a few weeks.

—After an absence of over a year, John A. Stevens will reappear in New York at the People's Theatre on Feb. 1. He will open in his new play, *A Great Wrong Righted*. The play was first produced at the Grand Opera House, San Francisco, some months ago. It is a very lurid melodrama.

—Arthur Rehan's company, in *The Passing Regiment*, opened on Monday night at the Grand in Toronto to a large and enthusiastic house. The whole week is played as a benefit to the local military, and the engagement will therefore be memorable.

—Dates are open at the New Madison Street Theatre, Chicago, late Haverly's Minstrel Theatre. Only leading attractions will be booked, as the new management wish to maintain its present high reputation. The house is centrally located and well equipped.

—John E. Ince has made a hit in *Wing Lee in My Partner*. One Brooklyn paper says he is the equal, if not the superior, of Parsloe; Emma Jones (Mrs. Ince) is playing the part of the old maid, Posey Pentland, and succeeds in extracting all the humor possible out of the character.

—A. M. Palmer denies the report, circulated through the newspapers recently, that he had a new play in preparation for the Madison Square Theatre. The receipts of *Saints and Sinners* have been so large that he has not even turned his attention toward looking for anything to fill its place.

—Patti Ross, considering the season doing very nicely on the road, and Bob, which she presents by permission of Lotta. Miss Patti is a hard-working, energetic and persevering little woman, and she serves success.

—Rehearsals of Mr. Gil's musical comedy, which is shortly to go on the road under the management of James B. Dickson, are now in progress. The opening day has been chosen from the City of Cleveland, Jan. 15, to Liberty Hall, Pittsburgh, Jan. 25.

—Etelka Wardell is in the city, and at liberty. Miss Wardell's last appearance was as Angelique Dupres, the adventuress, in *Fanny*. She gave a thrilling performance of the part, and was highly commended by the critics wherever the play was presented.

—Lizzie Evans has cancelled her Southern dates, and will play through New England instead, appearing at the Park Theatre, Boston, week of March 15. Manager Callahan reports a good average business in Richmond, Washington and on the Pennsylvania route.

—Credit is said to be due the members of Keene's company for the services they rendered during the tragedian's illness. All their expenses from Kansas City to New York were paid by Manager Hayden, and they are all anxiously waiting for the time to resume work.

—Minnie Marks, comedienne (known in private life as Mrs. Charles Robinson), wife of a son of Uncle John Robinson, died in Cleveland last Saturday, aged twenty-six. She was a daughter of William Marks, a prominent stage man. She leaves three children.

—After the Blackstaff company's engagement at the People's Theatre, it goes to Minner's Broadway Theatre and opens at the Park Theatre, Boston, on Feb. 15. This play is by W. C. Cooper, and is under the management of Chapman and Sellers of New York.

—Ed. Cleary, of the Union Square Theatre, is an expert skater. Last winter he visited Central Park, and skated for several hours, but he was not able to skate any fancy curves, and he is not a skater, according to the experts, but a skater.

—Minnie Lawrence, a Minstrel, who has been married to play *London* in the City of Paris, is a daughter of a very famous Minstrel, Miss Lawrence has only been in the city a short time, but she has made a name for herself in the city of London, and she is a very good actress and a very good singer.

—The seventy-fifth performance of *Amorita* and *Amorita's* last performance at the Casino Theatre on Monday night, and the company is quite probable that the company will be reformed in the city of London, and she is a very good actress and a very good singer.

—Harley Harry has secured a company for the *Argentine* of the *Argentine* company in this city, and he is a very good actor and a very good singer.

—Frank W. Brown, a Minstrel, who has been married to play *London* in the City of Paris, is a daughter of a very famous Minstrel, Miss Lawrence has only been in the city a short time, but she has made a name for herself in the city of London, and she is a very good actress and a very good singer.

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—The *Arg*

A black and white cartoon illustration. A dog, possibly a bulldog or pug, is sitting on the ground, looking up at a large, tilted sign. The sign has the text "READ NEW YORK MIRROR" in a bold, sans-serif font, with "10 CENTS" written below it. The sign is supported by a wooden frame and is leaning against a wall. The dog is sitting on a patch of ground with some grass. The overall style is that of a classic newspaper cartoon.

[illegible]

Letta, at the Opera House, has had small houses for a week. J. A. Stuart and F. A. Anderson are the best in town this week. Rosina Voss, followed next by the McCaull Opera co.

The Cleveland Theatre has had full houses nightly with Katherine Rogers and an A No. 1 co. in a change of bill for each evening. Miss Rogers has plenty of the electric type of humor, and deserves to rank with the great emotional actresses of the American stage.

The Academy has had a great week with the pretty and graceful subretrix, Frances Bishop, a newcomer here. Miss Bishop has won all the elements of success by her fine good looks and charming voice.

She appears in a comic play, "Maggie" Leading—a good thing, full of fun and containing some entirely new business. Her support is excellent. Harry Van Dyke, Al Beckman and Scott are also doing fine hits.

Next week, Dominick Murray in "Escaped from Sing Sing."

Very few of the theatres offered new attractions for the past week, and consequently all need but brief mention.

At the Walcott the Haslows' Fantasma continued to draw good houses, and afforded much enjoyment. It is pleasant to see the same old play so often repeated.

At the Dufr's Comic Opera co. will hold the house for the next two weeks with The Mikado.

The Enchantress, at the Chestnut, failed to receive any increased recognition for its second week. The play is good, although the music is somewhat musty from having been shelved so long. I still think the performance deserved a better fate. A change of opera, however, would be a wise move. This week, Eloped with a Circumlocutionist.

The business at the Chestnut Street Opera House has been phenomenal. I do not believe that it has ever been equalled at the same prices in the history of the theatre—probably the greatest success of the year. It is good with our people, and will carry away golden memories of their love and devotion. Her talent is to my mind the best of her performance here. It is beautiful to look upon, sweet-voiced in delivery, and strong in action—especially in the scene in the rose garden; but there is through it all a chill, a frost strangely in contrast with the lines and the sentiment. The best acting Miss Anderson has shown was in the poison scene, and that was somewhat overdone.

The play showed to much better advantage, and gave intelligent renderings of the respective parts, but it was in a perfunctory manner. Gladly do I. Forbush Robertson Junior, in saying that, that his reading was careless and his voice rich, musical and devoid of the monotony which had marred some of his previous work. This week, Fanny Darvontson in Fedora; 54th Street.

At the Temple Theatre The Little Tycoon has proved a great success. The house has been crowded nightly, and money has been turned from the doors. Every day seems to bring a new record, and it is not surprising that the performance is constantly gaining strength and no labor is being spared to amend and shape the work into perfect symmetry.

The Shadowers of a Great City has been doing good business at the American. It has thoroughly deserved it. Having written of this performance so recently, I will only repeat that I know of no better play of its sort upon the road, and I would be happy to admire in the season's net results. This week A Fair of Kith and Three of Kind.

Bartley Campbell's *White Slave* comb. terminated a week's engagement at Heuck's Opera House, 16 h. The cold wave which attended the initial performance had a rather disheartening effect upon the week's business and the outcome cannot be regarded as other than unsatisfactory from a monetary standpoint. This week, the *Haslons in Fantaasia*, followed 14th by Hoyt's *Rag Baby* for one week.

[illegible][illegible]

Salvini appeared at McVicker's Theatre in four of his famous characters: The Gladiator, Othello, Hamlet and Coriolanus. Of these, the last named drew the largest house, but it is far from being the best of the great tragedian's work. None of the plays were attended to with the same care and attention as that given to the polyglot character of the performance. This week King Lear and Lagonero. The off-nights, when the younger Salvini appears, are devoted to the plays of the popular comedy, the public. Robben and Crane begin a three week's engagement, spt.

Clever Minnie Madden has a faithful prosperous husband, Frank Madden, who is the Spite of All. Her work is commendable throughout and it is a pleasure to record the fact that so talented and painstaking an actress meeting with the recognition she merits. Miss Madden is a delightful comedienne and her partner, Joseph Frankan was capital as Kraft, the manager. Carroll Clandenning was not made so prominent as it should be in the hands of Geoffrey Hawley. This week the auditor.

The Mikado continues to be the popular attraction, and the Opera House is filled every night. The watchword of the management is to keep the audience in good laughing the part of Ko-Ko to an alarming extent. He will soon be in good condition, mentally and artistically, to be an end-man in a minstrel show. Stop the Road to Rome, which in our town follows the Japanese opera season.

Olympic Theatre (Pat Short, manager): Bartley Campbell's spectacular, dramatic and scenic success. Clio, drew a full quota of houses the past week, business as all performances being uniformly excellent. Clio is full of surprises, both in a spectacular and dramatic sense, and one goes away with mingled feelings of gratification and disappointments as the play develops in strength and weakness. The ballet is a revelation of

ness, Cornelia, is by far the best ever seen in St. Louis. Her artistic grace and gymnastic predilections keep leading her to the most varied and capable parts. Her performance of every new movement. **Minnie Masters** comes with a new comedy.

Grand Opera (John W. Morton, manager): **Marguerite** will appear in a grand opera which has been made her famous to large and appreciative audiences all over the west, and her high-art libretto pedal aspirations have won her hearty endorsements in liberal demonstrations of her vocal powers. **Edna May** is a new and very commendable grace and felicity. In **Margie**, the Midgett, she scored a hit. **Rose Coghlan** in **Our Joan** comes with a new play.

Pope's (Charles Pope, manager): **Alone** in London, **Edna May** is the new attraction. **Edna May** is the new attraction. The villain, entertained excellent houses the past week, and the piece being well staged, and the rendition of it as being especially good.

Edna May's Theatre (William H. Smith, manager): **Hazel Kiste** has been drawing well-filled houses all the past week, the old-time Madison Square success evidently still being in its own popular favor. **All-Star Specialties** will come this week.

People's (William C. Mitchell, manager): **James H. Walker** in **The Bandit King**, had a fair run of business, and **Edna May** is the new attraction. The piece is full of humor and merriment. **Milton Nobles** in **Love and Law**, with **Edna May** as the new attraction.

Cosmo (George McManus, manager): **Bobby New** is the new attraction. The piece is full of humor and merriment. **Milton Nobles** in **Love and Law**, with **Edna May** as the new attraction.

The Big Four Comb, Broadway, Vaudeville: **Edna May** is the new attraction. The piece is full of humor and merriment. **Milton Nobles** in **Love and Law**, with **Edna May** as the new attraction.

Artists, the Three Kossuth Brothers and Vic Kauten are the new attraction. The piece is full of humor and merriment. **Milton Nobles** in **Love and Law**, with **Edna May** as the new attraction.

Gerrick or Fred. Ward's co. are natives of St. Louis. Sidwell's stock co. from New Orleans. Robson and Crane, McCall's Opera co. in The Black Hawk and Milano, are the coming attractions at the theatre. The orchestra is a new one. It has played xylophone, since in Pope's Theatre orchestra is not travelling with his wife, Minnie Madden, the season.—The Olympic has booked as coming attractions Mary Anderson, A Night Out, Lotta and Magie's Opera co.—St. Louis's first in the art of singing songs, known as the Standard Quartet.—The Racecatcher is booked for an early date at Pope's.—Maegan John W. Norton is able to be about, and visits the theatre occasionally.—Romany Rye is booked at the

The Krelling Brothers' Tivoli Opera House is the only place in the city which did not suffer from lack of patronage last week, they having refused people and money on more than one occasion during the run of "Folk-lore," which was the worst. Mr. Wilson and Child did fairly well at the Baldwin. Rex's Musical was moderately well. The tour at the California made money, but less than the two previous weeks. Grace Hawthorne, at the Alcazar, did a growing business, which was sufficient to justify taking the theatre for

reception to a revival of *The Daughters*, with the following cast: McKee Rankin, in his original role of Sandy; Frank Mordant, as the Parson; D. H. Harbison and J. C. Owsen, as the two young men; George Owsen as the young woman; Judge Joseph Holland, Limbo; Tim A. Harbison, as the father; Mrs. McKee Rankin, in her original role of Billy Piper; Mabel Bert, as the Widow; Adeline Waters, as Captain Tommy; Emma Marble, as Bunkenette Hill. As your readers are already familiar with Mr. Mordant, and as McKee Rankin, Harbison, and Mordant and Holland, I will simply add the names of the new members. George Owsen as the Judge.

Mabel Bert as the Widow, and the Captain Tony Moberly of the Western, all were cordially received, pretty Mabel Bert in particular, who, with Mrs. Rankin, received refreshments after two curtains. Notre Dame follows, 10th, for two weeks. Then the Rankins co. opens at Los Angeles, for the week ending next. The Rankins will leave for the west, and go back to the California Theatre, where it opens in Hoodmans Blind, Feb. 15.

In connection with the Rankins, I add: Mrs. George Osborne makes her appearance in the Palace, Feb. 16. Bellevue returns this week, as do also Sue Williams and Frank Wright. Miss Williams made a narrow escape from death by asphyxiation, and lies very low at the Baldwin Hotel. Fault of a singing actress, who has been ill some time, is due to an attack of rheumatism, and lays off for the first time, but receives his salary same as if at work, which generosity on the part of Mr. Rankin is deserving of high praise. Odette Tyler comes from New York to join the Rankins.

[illegible]

Driftwood: Feb. 1, Salvini and his co. open at the Baldwin, and will be followed in March by the Hauloos in Fantasma. The Haverly Comic Opera co., now playing at the Grand, will be followed in April by the Haverly, who will follow Alice Harrison at the Bush. —The proprietor of the Bush Street Theatre says McKee Rankin for about \$750, stated to be due for money advanced at various times. —George Turner's seat on the tambourine end of Read's Minstrels. He was warmly received last night. —The Phœnix and the "New Hewitt" are among the new attractions for the Winter season. —Clara Moore are delighting the crowds that are at the Seigrist Vienna Gardens this week. —Katie March is much liked at the Tivoli—not only for her artistic accomplishments, but for her beauty, her wit and her good nature and supporting her husband, who is a helpless invalid. —Roscoe Salisbury, the handsome Badenwisher, has charge of Murphy and his crew, in the name of the Golden City, which is the name of the ship. —The regular number men—Charles K. Hatch succeeds Eddy Swift as Assistant Treasurer of the Bush. Eddy has taken over as Manager of Kruger's party. —The Mexican Tapes Orchestra have a new addition. —Frank Wilton, the husband of Ellie Wilton, died here last week. —The reception to Murphy and Mack at Read's Minstrels last night will be resumed after Saturday night. —The flowers for the reception of the flowers they received last night will be photographed. —Owing to rheumatism, William Cameron was compelled to assume Hughemy Dougherty's chair on the tambourine end of the orchestra last night. —His reception, this must have been the second time and similar change last night. —Don Boucault left Wednesday last for New York. —Mentaine he complimented Mr. J. J. Jones, the Italian, for his performance at Belleville for their good work in Wile and Child.

[illegible]

Paul Didier.....	E. J. Buckley
Edouard Lisle.....	Charles Barrington
Doctor Didier.....	James R. Garey
Cicera de Marville.....	Logan Paul
Adrian Lenoir.....	Walter Adrian
Captain of Police.....	Fred. Sawyer
Marie Desclere.....	Bertie Willis
Corinne.....	Marie Lapelle
Estelle (real).....	

BALTIMORE.

The lovers of German opera turned out in force last week. The Academy of Music was comfortably filled at every performance. The Thalia Opera co. for the past two seasons has given performances that have been in every way complete and deserving of the liberal patronage bestowed upon it. It is always well equipped. Last week the repertoire was attractive and the opera performed by an efficient corps of principals and a large, well drilled chorus. On Monday night Mary Anderson made her appearance, after a two years' absence, in the role of the Queen of Sheba, to a good house.

Next, Her Majesty's Opera Co.

[illegible][illegible]

MONTGOMERY.
McDonald's Opera House (G. T. McDonald, manager). The Silver Fox & a comedy company. Gladys Vaughan takes the title role. Played six weeks. Fair business. Matinee and evening gowns. Shandons with John T. Hinds drew good houses. Several plays during rest of week to fair business.

Personal: Dr. Lorraine Rogers called on your correspondent and reported Charlotte Thompson doing a good business. He will remain in our city several days. He has a large number of friends and acquaintances here.

Academy of Music (L. Gerstman, manager): The Abbott English Opera co. presented *The Mikado*, 14th to 16th. The largest house: receipts, estimated at \$1,000. Splendid performance. *Rag Baby* co. sub.

MOBILE.

Mobile Theatre (Jaks Tannenbaum, manager): Notwithstanding bitter cold weather and advanced prices, Emma Abbott drew crowded houses 11th to 13th inclusive.

Temperance Hall: Huntley-Gilbert co. opened 11th, playing in definite engagement. Admission and prices are extra. A different bill is nightly given.

ARKANSAS.
LITTLE ROCK.
Grand Opera House (J. E. Reilly, manager): The
Dude Minstrels gave a very creditable performance.
15th. Hughes and Mabb, the song-and-dance men,
were recalled several times. They were the "hit" of the
evening. As a perfect "coon," P. A. Orlopp deserves
mention. Replied Reed and and and.

John's Mikado Opera co. did an immense business, 15th and 16th. Low prices. Patii Ross and a fair co. presented Mikado at 15th and 16th, 17th, 18th, 19th and 24th. Patii Ross is a cute little actress, and she made many friends at her first appearance.

Items. E. S. Benson advance of Abbie Carrington opera. It is the city—in your issue of the 6th, the case, however, is not clear. Benson is a member of the Theatrical Companies throughout the United States, strikes Manager Hyde too hard. Your correspondent has known him eight years and has yet to know when he used any same other than his own to transact business. He is a heavy drinker. He has been paid for his bills distributed 4th, saying the Young Mrs. Winthrop would not appear on those nights was wide of the truth.—At the close of the performance of Bob by Patii Ross co., John W. Dunne, manager of the co., asked Benson to come to the theatre, Benson saying he was a stranger in Little Rock when he arrived here Wednesday noon; that he met at the depot Manager Kieley, who claimed a contract with him to play at his house; that Mr. Kieley asked him to go and see his house, and he went to see it, and he found it was a small place. Kieley he declined; that in the afternoon Mr. Kieley called on him at the Capitol Hotel and tried to bilk him into playing at his house. Beyond this nothing was done by Mr. Kieley. Early in the season John M. Hickey, manager of the Grand Opera House, came in engagement with Mr. Little, who was then lessee of the Grand Opera House and this contract was turned over to Mr. Kieley when he leased the house. Early in December Mr. Hickey withdrew from the management of the co. and was succeeded by Mr. Farnes, who then wrote to Mr. Kieley and he had every reason to believe the latter had received the letter. Mr. Dunne said further that if he had had a contract with Mr. Kieley he certainly would have played at his house. The amount he was to receive was \$1000.00. He refused to levy on the effects he found some scenery and trunks which belonged to the co. He refused to levy on the trunks. A bond of \$500 was made up by citizens and the co. departed for Hot Springs. A hearing will take

Opera House (I. L. Butterfield, manager): Fred. Warde, supported by an excellent co., presented Othello 14th. The weather was miserable; nevertheless, a large audience greeted Mr. Warde, who is a great favorite here.

CALIFORNIA.
LOS ANGELES.
Grand Opera House (McLain and Lehman, managers): Alice Harrison and co. were seen in *Hot Water* week of 4th, playing to fair business. Jacques Kruger opened a successful four nights' engagement in *Dreams* 11th; repeated 15th, followed by *Skating-Rink* 13th and 14th. Mexican Typical Orchestra, 21st, 2nd, 23; Milan Opera co., 25th for two weeks; Grace Hawthorne, Feb. 8, one week.

Opera House (Waters and Brinkmeyer, managers); Joseph B. Grismer and Phoebe Davies, supported by the local players. The co., have just concluded a successful engagement of the new musical comedy, "The Palace," a winning suggestion of S. S. Callie Back and Monte Cristo. Mr. Grismer and his wife have always been favorites in San Bernardino, but on this occasion were received with more feeling than usual. Their support was excellent, and I wish I had more space that I might have said more of the many requests for songs, plays, and dramas, yeh, to a small house, but we will leave that to the evident enjoyment of those present. Mexican Typ-

Engagements: The houses have been small owing to the engagements at the other house. Several new stars have made their appearance, and will no doubt shine before larger audiences than heretofore.

COLORADO.

DENVER.

The immense pile of snow between here and the Missouri river is making it extremely uncomfortable for theatrical co. headed for the West. The Harrison and Gossard companies are stuck in the snow at the Gossard co. The former troupe was due here Monday and did not get in until to-day (Thursday) after being three days in the blockade. It will take nearly a week for a letter to reach No. 33 Union Square, from the present uncertainty. The Harrison company is obliged to mail this, before seeing the performance of Out of the Frying Pan, etc. to-night. It promises well. Louis Harrison is no stranger here. His admission is plenty and they will liberally patronize the Taber during the rest of the season. Mr. and Mrs. Forence will make their appearance in The Mighty Dollar, Monday night, 18th. Two or three changes of programs during the week. An English co. will present Feb. 25th. The Gossard co. will come here the 26th. E. Evans, Hoey's company, will come here the 27th. John and Slavin's Minstrels 19th; Lewis Morrison's Feb.

will be given to Mr. and Mrs. Fairweather and a seasonal concert will be given by the Milán Opera Co. of Valparaiso, Chile. They were both connected with that wretched affair known as the Britzle Silver Opera Co. Mrs. Fairweather is known as Madame Wilfrida. Prof. Emil Seifwetter will assume the duties of the orchestra during the circuit. The Milán Opera Co., after playing a season in Valparaiso, returned here and gave a concert Sunday night, both, at the Tablor. House small—Perhaps Langdon's Child Star will be the great attraction at the Academy, the latter part of week of the season. The number of attractions can be shown than that which the Tablor management has secured for the rest of the season. Madame Cristo, with O'Neill, is booked for April as is also Mrs. F. Bonini and her husband, the Italian tenor, and Mary Anderson, together with Kralyof's Black Crook, come in March.

Later—Since writing the above regarding the Har-

CONNECTICUT.

BRIDGEPORT.

Hawes' Opera House (R. V. Hawes, manager): On the 14th, first presentation of Fred. G. Maeder's new play, *Klopped with a Circus Man*. It was an event of unusual interest, not only on account of its first presentation, but because it was a consolidation of two branches—i. e., the stage and the circus. Many prominent circus and professional men were in the audience. The most noticeable was James M. Noyes.

Bruce Pinstromer.....	J. W. Heath
Prize Photographer.....	J. E. Smith
Edna L. Lively.....	George W. Earle
Master Julian.....	Charles C. Calkins
Stg. Antonio.....	John Armstrong
Edna C. Bledsoe.....	Daniel L. Williams
Norma O'Reilly.....	Ada Bodell
Mae Kreschmer.....	William J. Purton
Mel. Altamirto.....	Daisy Belmont
Estelle.....	Lillian Mortimer

Traveling villagers, etc., included Robert Sticksney, William Dutton, J. E. Stetschick, J. W. Purvis, Ed. Vincent. All acquitted themselves finely, considering the short time available at a first performance. The title tells about the first of the series. The play contains excellent material, but it cannot hold its own and grafting in many places. The clown's part should be made one-half, and more made of the eloquent, which should be made more of the clown's part.

The first act opens in a country tavern, which is run by a Pennsylvania Dutchman, who is an enthusiast on furnishing. His hostelry is run on the electric plan, and the first act is run by electricity, which does not always work well, especially for the guests. Boniface's chief steady

TERRY KNODD: Martinsburg, W. Va., 21, 22, 23; Frederick, Md., 25, week.
 THE PUTNAM: Chattanooga, Tenn., 25; Knoxville, 26; Asheville, N. C., 27; Charlotte, 28; Greenlee, 29; Atlanta, Ga., Feb. 3.
 KUDENGERDEN CO.: Amsterdam, N. Y., 21, 22, 23; Cohoes, 25.
 KATE CLARKTON: N. Y. City, 18, week; Brooklyn, 25, week; New York, 1 week; Jersey City, 2, 3, 4, 10; Newark, 11, 12, 13; Harlem, N. Y., 15; week; Pittsburgh, 25, week.
 KRALITY: AROUND THE WORLD: San Francisco, Dec. 14.
 LARRY RATCHACER CO.: Boston, 25, three weeks; Lawrence Barrett: Boston, 18, two weeks; N. Y. City, 1, four weeks.
 LEVIN: Evansville, Ind., 18, week; Wilkesbarre, Pa., 25, week; Mauch Chunk, 26; Pottsville, 27; Milton, 28; Shenandoah, 29; Paterson, N. J., 30; Meriden, Ct., Feb. 1; Middletown, 2; Danbury, 3; Norwalk, 4; Waterbury, 5; Hartford, 6; Holyoke, 7; New Haven, 8; Taunton, 9; Lowell, 10; Worcester, 11; Worcester, 12; 13; LILLIE HINTON: Newcastle, Pa., 18 to 21; Rochester, 22, 23; E. Liverpool, O., 25, week; Butler, Pa., Feb. 1, week.
 LOTT: Cincinnati, 18, week.
 LUDWIG ALDICH (My Partner): Brooklyn, 18, week; Newark, N. J., 25, 26, 27; Pittsboro, Pa., Feb. 4.
 LUDWIG SYLVESTER: Columbus, Neb., 21; Schuyler, 22; Little's Warrenton, O., Rome, N. Y., 23; Oneida, 25; Oneida, 26; Oneida, 27.
 LAURA DAINY: Norwich, Ct., 21; Waterbury, 22, 23; New Britain, 25; Bridgeport, 26; Northampton, Mass., 27; Greenfield, 29; Springfield, 30.
 LOUIS: Philadelphia, Feb. 2, 3, 22, 23; Albany, 27; Philadelphia, Dec. 8, week; Washington, 1, week; Richmond, Va., 25, week.
 LEVIN: MA ULMER: Kalamazoo, Mich., 21; Jackson, 25, 26; Lima, 27; Newark, Ind., 28; Peru, 29; Logansport, 30; Decatur, Feb. 1, week.
 MARGARET MATHER: N. Y. City, Oct. 13— indefinite again.
 MUSTAVER-VADON WA. US & CO.: Denver, N. Y., 21; Rochester, 22; Rochester, 23; Springfield, 25; Dayton, 26; Cohoes, 27.
 MAUDE ATKINSON: Des Moines, Ia., 18, week; Keokuk, 25, two weeks.
 MARY LUDSON: Baltimore, 18, week; Washington, 22, week; Cincinnati, Feb. 1, week; Cleveland, 8, week; Detroit, 18, week.
 MR. AND MRS. GEORGE S. KNIGHT: Harlem, 18, week; Trenton, N. J., Newark, Ind., 25, 26; Philadelphia, Feb. 1, week.
 MILTON NOBLE: St. Louis, 18, week.
 MAURICE PINK'S CO.: Fort Plain, N. Y., 18, week; Oneida, 25, week; St. Louis, Mo., 18, week; Cincinnati, 25, week.
 M. B. CURTIS: Pennsylvania, Pa., 21; Mobile, Ala., 22, 23; New Orleans, La., 25, week.
 MYRA GOSWELL: New York, Joseph, Mo., 22, 23; Myra Goodwin: Lewiston, Me., 21; Lawrence, Mass., 25; Lowell, 26; Waltham, 27.
 MAY BLOSSOM CO.: Nashville, Tenn., 21 to 27; Memphis 25, week; New Orleans, La., 1, week.
 MAIR MITCHELL: Kansas City, 25, week; Denver, Co., Feb. 1, week; Cheyenne, W. T., 2, 3; North Platte, Neb., 30; Grand Island, 31; Hastings, 1; Lincoln, 31; Atchison, Kan., 15; Topeka, 16; Lawrence, 17; Kansas City, 18; St. Joe, Mo., 19.
 MATTIE VICKERS: Washington, 18, week; Boston, 25, week.
 MILTON ADERT'S TOURISTS: St. Louis, Mo., 18, week; New York, 25, week; Philadelphia, Feb. 1, week; Brooklyn, 5, week; Philadelphia, Feb. 1, week; Pittsboro, 27.
 MORRIS SILVER KING: New York, 25, week; New Orleans, La., 25, week; Mobile, Ala., Feb. 1, week.
 MONTREUX CO.: Newark, O., 16; Wheeling, W. Va., 18, week; Louisville, 25, week; Cincinnati, Feb. 1, week.
 MOORE'S LANDING: Erie, Pa., 21 to 23.
 MORTIMER-WEAVER CO.: Columbus, O., 18, week; Toledo, 25, week; Buffalo, Feb. 1, week.
 MURRAY AND MURPHY: N. Y. City, 18, week; Brooklyn, 25, week; Philadelphia, Feb. 1, week; Pittsburgh, 5, week; Philadelphia, 15, week; Pittsboro, 27.
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WELLESLEY-STEWING CO.: Worcester, Mass., 18, week;
N. City, 25, week.
W. H. LUTELL'S CO.: Winnipeg, Dec. 31, six weeks.
YOUNG MAN WHITING CO.: Indianapolis, 31, 23,
23; Akron, O., 35; Canton, 30; Alliance, 27; Youngs-
town, 28.
ZOZO CO.: Streator, 30, 11; Springfield, 22, 33; St.
Louis, 25, week; Quincy, Ill., Feb. 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 700, 701, 702, 703, 704, 705, 706, 707, 708, 709, 710, 711, 712, 713, 714, 715, 716, 717, 718, 719, 720, 721, 722, 723, 724, 725, 726, 727, 728, 729, 730, 731, 732, 733, 734, 735, 736, 737, 738, 739, 740, 741, 742, 743, 744, 745, 746, 747, 748, 749, 750, 751, 752, 753, 754, 755, 756, 757, 758, 759, 760, 761, 762, 763, 764, 765, 766, 767, 768, 769, 770, 771, 772, 773, 774, 775, 776, 777, 778, 779, 780, 781, 782, 783, 784, 785, 786, 787, 788, 789, 790, 791, 792, 793, 794, 795, 796, 797, 798, 799, 800, 801, 802, 803, 804, 805, 806, 807, 808, 809,

week; Delaware, 25, week; Cincinnati, Feb. 1, 19, week;
BARNETT and MOULTON's C. O. B.: Scranton, Pa., 18, week; Birmingham, N. Y., 18, week;
BELL CO. LEAD CONCERTS: Orange, N. J., 18, week;
BIJOU OPERA CO.: Paterson, N. J., 18, week;
BONNIE BOARDS: Baltimore, 18, week; Philadelphia 25, week;
CLARA LOUISE KELLOGG: Henderson, N. C., 25; Raleigh, 26;
CARROLL OPERA CO.: Portage, Vt., 18, week;
CARLETON OPERA CO.: Chicago, 18, two weeks;
CORINNE MERREMAKERS: Paterson, N. J., 18, week; Buffalo, 25, week;
CANILLA VERO CONCERT CO.: Rome, Ga., 25; Talladega, 25;
DUFF'S MIKADO CO.: Philadelphia, 18, two weeks; Washington, Feb. 1, week;
EMMA ABBOTT OPERA CO.: Savannah, Ga., 25; Jacksonville, 25, 26;
HOLLYWOOD OPERA CO.: Decatur, Ill., 25;
HARRIS OPERA CO.: Toledo, O., 18, week; St. Wayne, 25, week;
JUDIC: Havana, 25, two weeks; New Orleans, Feb. 15, two weeks;
MILAN OPERA CO.: Stockton, Cal., 25; Los Angeles, 25, two weeks; San Francisco, Feb. 8, three weeks;
MILFORD QUINETTE CLUB: Washington, O., 25; Youngstown, 25, week;
MANASSIS, 25; Cleveland, 25; Oberlin, 25, week;
McCAULLY'S OPERA CO.: Philadelphia, 4, four weeks;
McCAULLY'S MIKADO CO.: Chicago, 4, four weeks; Brooklyn, 25, week;
MEXICAN TYP. ORCHESTRA: Los Angeles, Cal., 25, 26, 25; San Francisco, 25, week;
McBENTH FAMILY: Quincy, Ill., 25, 26;
MELBARN OPERA CO.: Philadelphia, 25, week; Baltimore, 26, 26; Washington, Feb. 1, 2; Pittsburgh, 4, 5; Chicago, 2, two weeks;
NORMAN OPERA CO.: Boston, 18, two weeks; New Orleans, Feb. 1, three weeks;
NATIONAL IDEAL OPERA CO.: Alexandria, Va., Feb. 1, 2, 3;
PYER'S MIKADO CO.: Kansas City, Mo., 20, 25; Leadville, Col., 23, 23; Council Bluffs, Ia., 25, 26; Lincoln, Neb., 26;
PEAKES MIKADO CO.: Leadville, Col., 23, 23; Council Bluffs, 25, 26; Lincoln, Neb., 27, 28;
SCIFF'S MIKADO CO.: Louisville, 18, week;
STREYER'S MIKADO CO.: Ottawa, Can., 25, 26; Toronto, Feb. 1, week;
SMITH'S BELL-RINGERS: Kansas City, Mo., 18, week; Olathe, Kas., 25, 26; Ottawa, 25, 26; Paola, Mo., 25, 26; Washington, 25, week;
Independence, 25, week; Chanute, 25; Parsons, 25, 26;
31; Arkansas City, 25; Wichita, 16, 18; Cherry Vale, 20, 25; Oswego, 23, 25;
STEWART'S MIKADO CO. No. 2: Chelsea, Mass., 25, 26; Worcester, 25, 26; Northampton, 25, 26;
Hartford, Ct., 27; Middletown, 26; South Norwalk, 25; Danbury, 26; Providence, Feb. 1, week;
TRALLA OPERA CO.: Brooklyn, E. D., 18, week;
TROTTER'S MIKADO CO.: Brooklyn, E. D., 18, week;
WILSON OPERA CO.: Troy, N. Y., 18, week; Waterbury, Ct., 25, week.

BAIRD'S: Trust 16, week; Waterbury, Ct., 55, week.
BARLOW-WILSON: Boston, Dec. 25— indefinite season.
CALIFORNIA: Seftell, Va., 51; Henderson, N. C., 30.
H. H. HARTY: New York, 51; New York, 51; Maynard,
52; Clifton, 52; Leominster, 52; Fitchburg, 52; Maynard,
52; Haverly's: Rochester, N. Y., 51, 52; Lockport, 52;
Buffalo, 52, 50; Hamilton, Ont., 51; Toronto, 52, 50.
LESTER AND ALLEN'S: Boston, 18, week; Chelsea, 51;
Salem, 55; Gloucester, 57; Haverhill, 58; Newbury-
port, 59; Lynn, 30; New Bedford, Feb. 5; Fall River, 52.
MCNIES, JOHNSON AND SLAVIN'S: Bradford, Pa., 51;
Oil City, 52; Jamestown, 53; Meadville, 55; New-
castle, 56.
MCNIES AND HEATH'S: Mansfield, O., 57.
T. P. W. Pawtucket, R. I., 51; New York, 55, week.

VARIETY COMPANIES

ANTON BROTHERS' Co. Williamsport, 35; Lock Haven, 25; Tyrore, 35; Philadelphia, 25, week; Baltimore, Feb. 1, week; Columbia, 4; Lebanon, Pa., 9; Altoona, Pa., 10, week; Erie, 10, week.

AUSTRALIAN NOVELTY Co. Cincinnati, 18, two week.

CASPINE' Co. Louisville, 18, week; Nashville, Tenn., 25, week; Memphis, Feb. 1, week.

DAYBEE'S ATTRACTIONS; Chicago, 4, three weeks; Louisville, 10, week.

EUROPEAN SPECIALTY Co. St. Louis, 18, week; Chicago, 25, week.

FOUR HERALDS: Marshalltown, Ia., 18, week; Des Moines, 18, week; Des Moines, Feb. 1, week; Logan, 5, 4; Sioux City, 5, week.

FANNY HERRING: Abbeville, Md., 21, 22, 23.

GIBSON-RYAN Co. Rochester, 18, week.

GRACE STEPHENS Co.; Indianapolis, 18, week; Pittsburg, 18, week; St. Louis, 18, week.

GUS HILL's Co. Buffalo, 18, week; Newark, 25, week; St. N. Y. City, Feb. 1, week.

HOWARD ATHLETIC Co.: Bay City, Mich., 25; East St. Louis, 25, week.

IPA SIDDONS BURLEQUE Co.: Winona, Minn., 25, week; Red Wing, 25; Stillwater, 25.

KERNELLS Co.: Troy, N. Y., 25, week.

LELLY CLAY'S GALLERY Co.: Baltimore, 25, week; Philadelphia, 25, week.

LEONZO BROD.: Milwaukee, Wis., 18, week.

REILLY AND WOOD'S Co. Brooklyn, 18, week; Boston, 25, week; Williamsburg, N. Y., Feb. 1, week; New York, 18, week; New York, 18, week; New York, 18, week.

RENTS-SANTLEY Co.: Detroit, 18, week.

SUDMAN'S Co.: Bradocks, 21 20 23, week; East Liverpool, O., 25, week.

THEATRE Co.: Newark 18, week; N. Y. City, 25, two week.

BLIND TOM: Alexandria, Va., 25;
BRYSTOL: EQUESTRIANCLUB: Hamilton, Ont., 18; week
St. Thomas, 25 to 37; Bradford, 28 to 30.
BURKE'S H. D. CO.: Cincinnati, 18; west; Chicago
HOWARTH'S HIBERNICAN: Charleston, S. C., 22, 23;
Savannah, Ga., 25, 26; Augusta, 27; Atlanta, 28 to
30.
MADAM HUNTY DUMPTY: Baltimore, 25, week.
MRS. TOM THURM: Mystic, Ct., 21; New London, 22;
Norwich, 23; Williamamit, 25; Bristol, 26; Marides, 27;
PROFESSOR GEORGE BARTHOLOMEW'S EQUINE PARADES
for 1891: Cincinnati, 25, week; Bloomington
J. 1, week; Peoria, 9, week.
PROFESSOR CROCKER'S EQUESTRIAN: Adrian, Mich.,
25 to 31; Coldwater, 28 to 30; Gladale, Feb. 1, week.
ST. LOUIS: Cincinnati, week.
TOMMY DENNIS: Trenton, N. J., 25; Baltimore, 25, week.

On the 20th of June, 1787, the famous comedian, Mr. John Palmer, opened in London a play house called the *Royalty Theatre*, where certain rival managers determined to oppose at every point. When it was opened for musical and pantomime performances an information was laid against the clown for crying out "Roast beef!" while acting the part, and two magistrates were fined £100 each and rendered incapable of acting in the commission of the peace for having discharged Mr. Bannister, an actor of the house, when informed against as a vagabond.

No such condition of things has ever appeared in this country, and we trust it will never arrive, although there are not wanting indications of a somewhat similar tendency. It is true, labor rivalry and political complications have enforced a class distinction and inhibited, we may say, the Mongolian from calling for roast beef, while the shibboleth was allowed to the Caucasian. We cannot entirely assert that the professional actor has been yet arraigned, *ex nomine*, as a vagabond. How soon this latter conjunction may arrive and what steps may be taken to arrest it is worthy of consideration.

To every individual and pursuit belongs inherently the right of self-protection and the maintenance of self-respect. That theatrical

purity and the esteem of the public for the profession may be impaired, is strongly suggested is the fact that we find every person who has acquired a brand or stigma and attendant notoriety making tracks for the stage. It may be a rampant cowboy, a heavy-weight, or a discharged convict. To these adventurers and their like it seems to be understood that certain houses of amusement are ajar; to which conclusion they are taken by the open secret that a taint of viciousness and melodramatic villainy of a low order is infused through their nightly programmes.

A most manifest case of this kind has just presented itself in the arrival of a convict who after making his escape from prison, was retaken while robbing a victim in his old haunts. Firstly, this second Claude Duval proposes, by way of preliminary, to treat the dime-novel reading constituency to a book to be written in his prison cell, and have it dramatised. When his term expires, still seeking to serve the public, he intends to play the chief character.

Our incarcerated author, dramatist and intending actor has attained the height of so-called realism. A great outcry has been made at times because certain females have proffered themselves to artists who desired a study from life of the nude figure. This may be regarded as a physical exposure limited in its diaphanité. But in the instance we cite, and all its kindred relations, the very diaphragm and gizzard are uncovered and we see the cesspool exposed to its very last recess of filth and self-degradation.

We can readily understand the reciprocal evil influence upon popular sentiment of the several promoters of such procedure as we have described. It is debasing in the worst sense and fatally poisonous to all who are subjected to its malign attacks. An encouraging sign of the times is that this slimy serpent is taken by the throat by the better drama, which, we believe, the all-powerful Hercules doomed to strangle it utterly.

Academy, Denver, see ad. in "Managers Directory."
—*Con.*

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Theatrical people are given special rates at the well-known Harnett House, Savannah, Ga.—*Cont.*

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Starring through Great Britain: *Lady Macbeth*,
Fortia, Julia, Emilia Bianca, Margaret Elmore, etc.
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With Joseph Murphy, season 1885-86.

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At Liberty Summer season with Emmet's Orchestra.
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TELEGRAPHIC NEWS.

Special Telegrams at the Lakes.

BUFFALO, Jan. 20.—Melodrama has the way this week, and apparently suits the public. The four amusement resorts were all crowded Monday night. The Shadows of a Great City, with its fine scenery and good cast (of which Annie Ward Tiffany found favor with the audience), is at the Academy.

The World pleased a full house at the Court Street Theatre. Eagle's Nest at the Museum, and May Adams and Gus Hill's company at the Adelphi.

Opera and Farce in the Quaker City.

(SPECIAL TO THE MIRROR.)

PHILADELPHIA, Jan. 19.—The Duff Comic Opera company presented The Mikado last night at the Walnut Street Theatre. Our people are evidently not yet weary of this work, for the house was crowded by an enthusiastic audience that demanded constant repetitions. The company compares favorably with any that have rendered the opera here, and in costumes and scenery the production has not been excelled.

Carmen was the opening attraction of Her Majesty's Opera company at the Academy of Music. This opera is not a great favorite here, consequently the house was somewhat light. Fashion was well represented on the lower floor, but the music lovers who generally crowd the upper tiers were conspicuous by their absence. This is to be regretted, as the performance was one of great merit.

Eloped with a Circus Man received a first production at the Chestnut Street Theatre last night. The experiment of putting a circus ring upon the stage, with its attendant features of horsemanship, leaping, and hindered performances, was certainly a bold one; but that it was a wise, even a brilliant, conception, was abundantly proven to the management by one of the largest first-night houses this theatre has known. Mr. Grath, formerly well known as Mack, of Sheridan and Mack, most acceptably filled the leading comedy part, and little Daisy Belmont and the champion Robert Stuckey proved themselves worthy of their high reputation as riders. The play met with a very favorable reception, and it may safely be predicted that there is much money in it.

Openings at the Hub.

(SPECIAL TO THE MIRROR.)

Boston, Jan. 19.—Lawrence Barrett began his two weeks' engagement last night with the presentation of Herod, for the first time in Boston. The house was large and enthusiastic, and Mr. Barrett was called before the curtain at the close of each act, amid great enthusiasm. The play will run all the week.

Edwin Booth had a good house in Hamlet at the Boston Museum. Sol Smith Russell appeared at the Park in Felix McKusick; Alva Norman in The Euclyptus at the Bijou; Lester and Allen at the Boston Theatre in variety; The Hoop of Gold at the Howard Athenaeum; The Galley Slave at the Windsor. The Mikado continues to good business at the Hollis Street Theatre. Flora A. Barry appeared as Katisha. The next time I am given a piece of news as straight as this came to me three weeks ago, I shall send it on, though everyone else in Boston denies it.

On a Broad Grin.

(SPECIAL TO THE MIRROR.)

Albany, N. Y., Jan. 20.—At the Leland, We, Us & Co. are at it again for three nights, and a broad grin all over town is the result. Fanny Louise Buckingham, with Maseppa, is crowding the Museum.

Manager Pyke in Trouble.

(SPECIAL TO THE MIRROR.)

DETROIT, Jan. 20.—Bartley Campbell's White Slave opened to poor business. The company is first-class and the scenic effects fine.

In the Ranks was greeted by a full house at Whitney's. Cheap prices. At the Princess Theatre, Pirates of Penzance, by Detroit English Opera company, did a fair business.

The properties of Pyke's Opera company were attached by the proprietor of Finney Hotel Monday morning for board-bill of \$142.17. Mr. and Mrs. Childs have left the company; also Miss Badger and Berkeley, of orchestra. The company left for Jackson.

Has Ford Abandoned the Capital?

(SPECIAL TO THE MIRROR.)

WASHINGTON, Jan. 19.—Clara Morris, at the National, and John T. Raymond, at Albaugh's, opened last night to full houses. Mattie Vickers, filled Herzog's and turned many away. Panic prices. At the concert, Sunday night, 24th, Maggie Mitchell (soprano), Mrs. Harriette Mills, of the St. Cecilia Quartette, and Louis Tilleaux will appear.

A rumor—apparently well founded—that Ford has permanently closed is in circulation.

The Road American Opera.

(SPECIAL TO THE MIRROR.)

READING, Pa., Jan. 19.—The Strakosch company of surplus members of the American Opera opened its tour last night, at advanced prices, to the largest audience gathered in the Academy of Music since 1880. Carmen was produced with great success.

JOHN D. MISHLER.

Frank Bangs' Pleasant Sunday.

(SPECIAL TO THE MIRROR.)

PHILADELPHIA, Jan. 20.—A wet, disagreeable day, and the opening houses light. The attraction was Miss Blossom, at Macaulay's;

Alone in London, at Masonic; After Dark, Museum, and The Widder, at the Grand.

Frank C. Bangs, of the Silver King company, spent several hours in jail Sunday because of a bail writ issued at the instance of James Harrison of the After Dark company. It was an old claim and was settled in part, security being given for the balance.

There was a large sale of seats for the Nevada concert, and its success is assured.

The Smoky City.

(SPECIAL TO THE MIRROR.)

PITTSBURG, Jan. 20.—The various places of amusement begin the week under auspicious circumstances. Large houses were the rule. A Prisoner for Life, at the Opera House, was given, for the first time here, before a crowded auditorium. The company is a very strong one. The climaxes are well worked up. The magnificent scenery drew forth rounds of applause.

Salsbury's Tronbadours, at Library Hall, had a very large audience to see Three of a Kind. The farcical comedy is as funny as ever. In the audience was noticed a very large and fashionable theatre party, composed of young ladies and gentlemen of this city. These parties promise to become very popular here.

The American Four combination opened at the Academy to the capacity of the house, as also did Miaco's Humpty Dumpty at Harris'. J. W. Collier is in town visiting friends and looking after his Prisoner for Life.

The Mikado in Canada.

(SPECIAL TO THE MIRROR.)

MONTREAL, Jan. 19.—The Mikado (Stetson's) was presented at the Academy last night before the largest and most fashionable audience that has assembled at that house in some time. The opera was staged in magnificent style.

Miscellaneous.

(SPECIAL TO THE MIRROR.)

PROVIDENCE, Jan. 20.—The Strangers of Paris, at Low's Opera House, and A Mountain Pink, at the Providence, opened for the week to very light attendance. The Comique has a good bill and opened before a large audience at the matinee.

ROCHESTER, Jan. 20.—Irish Aristocracy, with Gibson and Ryan in the leading roles, is the attraction at the Academy, and is drawing excellent houses. Low prices. Barry and Fay have been so long identified with this play that it is difficult for any other artists to arouse enthusiasm; but Gibson and Ryan are two good comedians, and they create sufficient fun to keep the audiences in continuous laughter. At the Grand, Power's Ivy Leaf company is drawing light houses at regular prices. The piece is a good one, and deserves better of our amusement-goers.

TOLDO, O., Jan. 19.—J. K. Emmet opened at Wheeler's last night to standing-room only. The same can be said for Starr's Opera at the People's, where scant prices prevail.

NEW BRITAIN, Ct., Jan. 19.—Stetson's Mikado company No. 2 played to a full house last night. As a whole, this company gave even better satisfaction than No. 1. F. B. Blair as Ko-Ko was inimitable.

CHILLICOTHE, O., Jan. 20.—Esmeralda opened at the Masonic Monday night to a fair house. At Clough's A Wife's Honor opened for three nights to a ditto.

PHILADELPHIA, Jan. 19.—Ezra Kendall, in A Pair of Kids, opened at Mrs. Drew's Arch Street Theatre, to a packed house. Company and play scored an instantaneous hit.

PHIL. H. IRVING.

NORFOLK, Va., Jan. 20.—Mme. Janish closed an engagement of two performances in Norfolk last night, at the Academy of Music. The business was large and the reception of Princess Andrea was enthusiastic. Many handsome floral designs were tendered the star by admirers.

PHILADELPHIA, Jan. 19.—Am happy to say we opened to an immense house last night, in Eloped with a Circus Man, and I feel assured my venture will be an unbounded success.

J. W. GRATH.

HARRISBURG, Pa., Jan. 20.—C. W. Coudock presented The Willow Copse Monday evening to a small audience. The veteran gave his usual strong enaction of the role of Luke Fielding, and was ably supported by a fine company. Last night George C. Boniface gave The Streets of New York, which will be repeated this evening. The attendance was very large, and the play was enthusiastically applauded. The star was fairly supported, May Pierce being exceptionally good as Alida Bloodgood.

Amateur Notes.

There will be no public entertainment of the Lee Literary Association this Winter.

The presentation of Bronson Howard's comedy, Saratoga, at the Academy of Music, this evening, by the League of Amateur Dramatic Societies, promises to be a noteworthy event. It will be the first performance of the League, and for that reason is looked forward to with much interest. Representatives of all the amateur societies of New York, Brooklyn and Jersey City will be present. The following is the full cast: Bob Sackett, D. Dove; Jack Benedict, E. W. Hodson; Papa Vanderpool, Frank Thonger; Hon. William Carter, J. Gordon Emmons; Old Remington, William Dickinson; Sir Mortimer Muttonby, Boyd Everett; Wetherette, J. C. Costello; Luddington Whist, Frederick Schaeffer; Frederick Carter, E. T. Ward; Frank Littlefield, Thomas T. Hayden; Gyp, A. Marquis; Artist, Charles Tricer; Effie Remington, Mrs. M. E. Butler; Lucy Carter, Ella

G. Green; Olivia Alston, Miss Hodson; Virginia Vanderpool, Helen Sweeney; Mrs. Vanderpool, Henrietta Lawton; Mrs. Gaylover, Miss Stacey; Maud E. Peters; Lillie Livingston, Fanny L. Friedman; Ogden, Miss Ferguson; Pussy, Stella Kenney; Larks, May La Costa.

On Feb. 2 the Greenwich Amateur Opera company will repeat The Mikado at the Lexington Avenue Opera House for the benefit of the Fabian Literary Union with the following cast: The Mikado, C. A. Hetzel; Nanki-Poo, George C. Pearce; Ko-Ko, Emmett Drew; Pooh-Bah, Eugene Clarke; Pish-Tush, M. M. Cooper; Go-To, Charles W. Graves; Yum-Yum, Hannah M. O'Keefe; Pitti-Sing, Marion Booth; Peep-Bo, Miss E. Brett; Katisha, Mrs. Henrietta Griggs.

The second performance of the Garrick Club this season will be given at the Lexington Avenue Opera House on Friday evening, Jan. 29, and will consist of the representation of the one-act comedy, My Uncle's Will, and the two-act comedy, Debt. A reception will follow the entertainment.

The following is the cast of the opera, Doctor of Alcantara, which is to be given by the Greenwich Literary Association, at the Lexington Avenue Opera House, on Thursday evening, Feb. 11: Doctor Parcelsus, Eugene Clark; Senior Balthazar, M. M. Cooper; Carlos, George C. Pearce; Perez, A. C. Metz; Sancho, C. N. Graves; Don Pomposo, Charles A. Hetzel; Donna Lucretia, wife to Parcelsus, Mrs. C. R. Griggs; Donna Isabella, Miss Nina Douglas; and Inez, Miss H. M. O'Keefe. The private boxes will be sold at auction on Friday evening, Feb. 5, at the Society rooms, No. 16 Abington square. A reception will follow.

Frank Harvey's three-act play, The Old Love and the New, with new and appropriate scenery, specially prepared for the occasion, will be given at Chickering Hall on next Tuesday evening, in aid of St. Ann's Church for Deaf Mutes. Among the well-known amateurs who have kindly volunteered their services are Mrs. James Brown Potter, Miss Sedgwick, Clara Byron, John H. Bird, Charles Philip Easton and Edward Fales Coward.

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London Gossip.

LONDON, Jan. 9.
Boxing Night has come and gone, and the Drury Lane Pantomime is well under way. Augustus Harris knows well how to cater for his public in the most finished manner. Each year his pantomimes, both at Old Drury and Crystal Palace, are better than those of the year previous, until one wonders if the progression will go on forever. Aladdin this year eclipses Dick Whittington of last year. As usual, Herbert Campbell and Harry Nichols give us laughable exhibitions of their inimitable eccentric comedy touches. The title role is sustained by Grace Huntley, who is irresistibly charming. Charles Lauri, Jr., gives his marvelous contortion act as the "magical slave of the ring," and the Leamar Sisters are pretty and graceful. The children dance under Katti Lanner's generalship, and Mlle. Zanfretta as *premiere danseuse* almost flies through the air. One of the grandest scenes in the entire pantomime is "the dream of fair women," a grand "ballet of the riches of the earth." In this the principal beauties of all ages, from Eve to Anne Boleyn and Josephine, are reproduced with wondrous facial likenesses and accurate and elaborate stage dresses correct in each detail. Among them saucy Nell Gwynne, the Duchess of Devonshire in Gainsborough hat, figures side by side with the heroines of fairy-land, "the fair one with the golden locks" and "Beauty and the Beast." As is sung in conclusion:

There is music, there is singing, there is dancing,
There is something to the taste of everyone.
There's a beauty show of ladies so entrancing,
And we hope you will appreciate the fun
Riding home by train or by omnibus.
Don't fail to tell them where you've been;
Afternoon and night they'll experience delight
If our pantomime they have but seen.
So we hope we've pleased the boys in the gallery.
We hope we've pleased our patrons in the pit,
Every stall, boxes all, circle and balcony;
Oh tell us, can we call our Aladdin a hit?

Certain it is the audience answers "Yes" to the query. E. L. Blanchard has written the words in his brightest manner, while Oscar Barrett has fairly outdone himself in his tinkling, sparkling melodies.

Pantomime rules at the principal theatres. At the Grand Blue-Eyed Bluebeard holds the boards, and we have in it, among others of the excellent cast, America's darling, Marie Williams, and the ever vivacious Ella Chapman. The spirit of the hour is infectious. It is the reign of "folly" here in midwinter in London-town, where, by the way, we are also having our first snow storm for some years. But the snow did not keep the delighted crowds of theatrical, journalistic and society ladies and gentlemen away from the stage of Old Drury Lane on Twelfth Night, and, as usual, Augustus Harris, the host, summoned his friends to help celebrate the eating and feasting of Baddeley Cake. This annual custom was observed with all the old-time spirit. The sum donated by Baddeley, the actor, about one hundred years ago, was one hundred pounds, to be used in three per cent. bank annuities for all time for the entertainment of the actors in Drury Lane Theatre each 6th of January. But the cake and punch to be obtained with this sum would not suffice to even entertain the supers of the pantomime. However, while keeping up the spirit of the feast, Mr. Harris has added to the scope of the feasting, and each year provides a gorgeous feast in addition to the actual cake purchased by the actual Baddeley donation. There were good things in abundance; there were beautiful guests and fine music for dancing after the feast. Mr. Harris beamed kindly on all. Mr. Fernandez was eloquent in his opening speech and cake-stabbing, and every one had a bit of that blessed cake. Mr. Beatty-Kington, the hardest working journalist in London, chatted agreeably with his friends, like a courtly scion of the old school of gentlemen. On being asked how he found time to do his tremendous amount of work, he gaily responded, "I sleep four hours a night." Bram Stoker looked about, suggesting, in his faultless manners and general air of erudition, "the schoolmaster abroad." George Giddens was as merry as a sand-boy. Mr. Chapman looked as if searching for a dramatic paragraph. Mr. Cobbe seemed anxious newer worlds to conquer, having conquered our new world across the seas. Mrs. Conover looked radiant in a beautiful gown and cloak and a pretty Frenchy bonnet. Little Miss Norreys glided about with her gilded hair, and Herbert Standing was handsome than ever with his rich red-colored cheeks and faintly frosted hair. Every one lionized him, and Mrs. Standing, with her usual rare good sense, never got the least jealous of him, but, seated quietly in the stalls looking on held her own select court of admiring friends. Then there were—but why attempt to enumerate who all were there? The task is well nigh impossible in the space of ordinary newspaper columns; so, unless I send you a London directory, I may as well despair of giving other than a general idea that Baddeley Cake night was even more brilliant than usual this early New Year season.

The opening night of Barrymore's play of Nadjezda at the Haymarket was one of hisses and general disaffection throughout the audience. At once an "organized opposition" was hinted at. The Playgoers' Club, in consultation, voted if there existed such a thing it must be put down at all hazards. The gallantry of the London theatregoer was aroused, and it looks now as if all is to end well, and the opening opposition is to prove the best advertisement of the play and the players. Emily Rigi was naturally nervous at first and very sensitive as to her reception. But her great gifts shone out in spite of all, and she won her way in critical approval. Gilbert rushed to her defence in a manly letter to the *Times*, and letters poured in from all directions, filled with good words for our beloved Emily Rigi. Much of the double entendre of dialogue has now been judiciously eliminated. Even in this there was much needless objection. There are infinitely worse things said in pantomimes and burlesques, and no one minds them in the least. Then, on the objections being put before the Royal Stage Censor, he said: "Oh, the Americans had the play, and had Modjeska in it. That is approval enough." Thus America is complimented. Mr. Barrymore has had an offer for the play in Paris, in con-

sequence of the first hisses of its reception. Mrs. Barrymore, the sprightly Georgie Drew, plays an American girl as it should be played. So what more can be said? Who can desire her to give such a part a Cockney reading?

At present theatres are all mainly doing a capital business. Faust announces pecuniary success, and the seats are booked until the 1st of March. The Lyceum may count a net profit (not counting cost) of £200, or \$1,000 a night, or \$6,000 a week. It will doubtless run twenty-four weeks, at \$144,000. The cost of the mounting was about \$50,000, leaving \$94,000 as the probable net profits for six months. Who would not be a manager? Hoodman Blind, at the Princess Theatre, is also coming money.

Wilson Barrett is gathering his forces to storm the American theatrical fort. It is too bad that Mr. Willard is not to be of the party. The latter gentleman is a most accomplished actor, and the best of stage villains.

Among new events to come off at the Vaudeville, The Plebeians is to be produced next Tuesday. This play is a satire on mushroom aristocracy, and is from the ready pen of Joseph Derrick, the clever author of *Confusion*, etc. Another item is that the beautiful Mrs. Bernard-Beere is studying *Georgette* and *Sappho* for early appearances. Mrs. Beere resembles Sarah Bernhardt in many respects. Altogether, the year dramatically opens happily in London. A. W.

The Cold in Texas.

The hitherto genial South has hardly known a colder snap than the recent, probably still pending, blizzard. In Texas the weather has been especially severe. Added to this, the heating arrangements in theatres and hotels are sadly deficient. In many theatres there are not even chimneys, let alone heaters or stoves. Companies might stand this, but audiences won't. In the matter of warmth, the hotels are not much better; most of them have stoves or ranges only in the offices and kitchens.

An actor relates that he got up in the middle of the night and went down to the office to warm himself. He found nodding in an arm-chair more comfortable than freezing in a bed. Frequently broken window-panes add to the discomfort. Last week a manager informed a MIRROR reporter that he was in momentary expectation of a telegram announcing that his company had temporarily closed, unable to stand the bitter cold. A drawing-room set in a fireless theatre, with draughts behind and before, must have its terrors for ladies in evening dress.

But the managers and bonifaces of Texas and other parts of the South are not altogether to blame for lack of preparation for zero blizzards. They do not look for them—these "snaps" have hitherto been an almost unknown quantity in that region. Still, the recent severe weather in the South should prompt managers to be better prepared for another such visitation. There has been a good deal of shivering in the theatrical profession of late, and it appears to have been confined to no particular part of the country.

WALTER ALLEN.

Walter Allen, who is playing with the Academy Opera company, has been the recipient of much praise for his finished and artistic performances. As Beppo, in *Fra Diavolo*, he has been particularly successful. His duet with Giacomo never fails to convulse an audience, and as Carbonazzi, in *Prince Methusalem*, and Tremolini, the clown, in *The Princess of Trebizonde*, he has always scored distinct and palpable hits.—*Cow*.

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Opinions of the Press on the Scenery of "LITTLE TYCOON."

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CHARLES FOX,

Temple Theatre, Philadelphia.

All the scenery was new and elaborate, and the three

sets (ship scene, interior, and illuminated exterior) re-

flected great credit on the skill of Mr. Charles Fox and

his assistants.—*Sunday Item*.

The scenery is entitled to as much praise as the cos-

tumes. The first act represents the deck of a vessel,

and as the act is about closing the scenery in the rear

moves across the stage rapidly, giving a perfect pano-

rama of New York harbor, and making it look as if the

vessel was plunging its way from the sea to the city.

It is the most realistic scenic effect ever attempted in

this city. The Japanese garden scene in the second

act, with its myriads of electric lights enclosed in Chi-

nese lanterns, is also remarkably handsome.—*Sunday*

Mercury.

The beautiful scenic effects throughout the opera

lead an added brilliancy to the work, and are in them-

selves deeply interesting.—*Record*.

As for the scenery, nothing could be more beautiful.

The drawing-room scene of the second act, with the

outlook upon the bay, is really superb. During this act

there is a change from the drawing-room to a garden,

and this is done in a novel way. The lights are turned

low and just when the audience is wondering what it all

means a flash from the colored Japanese lanterns

brightens the stage into a most beautiful picture.—*The*

Times.

The scenery is beautifully and accurately painted

and the steamer coming up New York bay is most real-

istic. The scenery moves in the background and with

such rapidity as to give the ship the appearance of

skimming over the water. Coney Island, Bay Ridge,

the dwellings on the Heights, the Brooklyn bridge and

prominent buildings in New York are to be seen.—*Re-*

public.

The second act opens in a gorgeous interior—a hall

in the General's house at Newport. This is a mass of

color, gold being the prevailing tint, and is, undoubt-

edly, very telling.—*Press*.

In two or three special particulars, such as the one

that occurs in the first act, the illusion of a moving

steamship, and the sudden transformation in the second

act from a magnificent interior to an illuminated garden

scene, the stage effects will equal, if not surpass, any-

thing that presentations of the same order have yet

produced.—*Ledger*.

The scenery, mounting and dressing were simply su-

perb. The interior in the second act was the most gor-

geous I have ever seen, and the transformation that

followed was novel, startling and a triumph of modern

stage mechanism. The panoramic view of New York

city and harbor in the first act is very realistic and

pretty.—*The Sunday World*.

No more elaborate stage settings and devices have

ever been seen here. A sumptuous interior at Newport

the composition in color in the highest degree beauti-